DOCUMENT RESUME

ED 442 730 SO 031 896

TITLE	China: Tradition and Transformation. Curriculum Projects. Fulbright-Hays Summer Seminars Abroad Program 1996 (China).
INSTITUTION	National Committee on United States-China Relations, New York, NY.
SPONS AGENCY	Center for International Education (ED), Washington, DC.
PUB DATE	1996-00-00
NOTE	732p.
PUB TYPE	Collected Works - General (020) -- Guides - Classroom - Teacher (052)
EDRS PRICE	MF04/PC30 Plus Postage.
DESCRIPTORS	Area Studies; *Chinese Culture; *Cultural Context; Elementary Secondary Education; Foreign Countries; Global Approach; Social Studies; Study Abroad
IDENTIFIERS	*China; Chinese Art; Chinese Literature; Fulbright Hays Seminars Abroad Program

ABSTRACT

These projects were completed by participants in the Fulbright-Hays summer seminar in China in 1996. The participants represented various regions of the U.S. and different grade levels and subject areas. The 15 curriculum projects in the collection are: (1) "Slide Narrative" (Debra Alexander); (2) "Peking Opera Painted Faces" (Kathleen Caruana); (3) "A Comparison of General Psychology Curricula between the United States and the People's Republic of China: A Content Analysis" (Wen-yen Chen); (4) "China Project: Greetings Researcher!" (Bob Coleman); (5) "The Dragon Roars" (Lamont C. Colucci); (6) "A Journey in Search of History" (Manfred Cripe); (7) "A Comparison of Educational Systems: United States, China, Japan" (Annette Drey); (8) "The Chinese Legal System: A Unit in Comparative Government" (Adrienne L. Green); (9) "Scaling the Wall: Visions and Revisions of China and Ourselves" (Diane S. Isaacs); (10) "The Floating Population: Challenges Confronting the People's Republic of China" (C. Norfleet Jeffries); (11) "The Search for China's Eternal and Elusive Tao: Past & Present" (Katherine Mervis); (12) "Foreign Policy with Chinese Characteristics: Course Outline for Seven-Week Module on Chinese Foreign Policy" (Erik Pratt); (13) "A Unit Studying Chinese Arts, Literature, and Cultural History for an Eastern World Literature Class" (Mary Beaman Risch); (14) "Chinese Culture and Civilization" (Richard S. Stewart); and (15) "Including Asian Women Poets in the Teaching of History" (Steven C. Teel). (LB)

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1996 FULBRIGHT-HAYS SUMMER SEMINARS ABROAD PROGRAM

China: Tradition and Transformation

Curriculum Projects

SO 031 896

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Slide Narrative for the Fulbright -Hayes Summer Seminar Abroad Curriculum Project 1996

Debra Alexander - Participant

Slide #1 Map of the world with China in the center. China is located in Asia. It is bordered by many countries but physical barriers such as desserts and mountains have limited the extent of interaction with these other countries,

Slide #2 People on their way to work by bike in the rain in Beijing. They are wearing brightly colored rain ponchos. The bicycle is still the primary source of transportation in China. Regardless of the weather, people still use their bicycles.

Slide # 3 A breakfast cart - Many people get their breakfast on they're way to work. The breakfast may be noodles, a fried bread or even corn on the cob.

Slide #4 The Beijing opera - The traditional Opera of China. This is an art form that is quickly dying out. Interest is dying out with the locals so there is much push to get foreign investors in the opera.

Slide #5 Beijing Opera (Close up) Notice the intricate costumes and make up. This is an art form in itself.

slide #6 A Table of food. The Chinese pretty much eat the same things for breakfast, lunch and dinner. Included in the picture is harry beans, spicy bean curd ham and brocalli, bean sprouts and curried beef.

Slide #7 Guard in front of the ambassadors residence. One job for the Chinese police is to stand 4 hour shifts in front of the embassies, consulates and official residences. The police are very prominate in Beijing

Slide #8 Huge bicycle parking lot next to subway station - There are at least hundreds of bicycles in this area. If it is too far to ride to work you still ride your bicycle to the subway station. I am not sure how you find your bike in what looks like a bunch of bikes all packed together.

Slide #9 Mc Donalds and Coke Cola advertisement - Western influence is definitely visible throughout the major cities and to a lessor extent in the villages.

Slide #10 Courtyard of a family in Beijing - The house surrounds this courtyard. Prior to the cultural revolution one family would own the courtyard and the surrounding house. During the revolution, many families were moved into the house and single ownership was taken away.

Slide #11 Beijing Kindergarten class - Children were playing with cars, coloring in coloring books, and playing with toys at their seats. They were very well mannered. The teacher had them sing a song to us. These are the children of the "One Child Law". Most adults refer to these children as "Little Emperors and Empresses"

Slide #12 The morning market. Many people shop for fruit and vegetables in the morning. In the major cities, there is an abundance of and wide variety of food goods. The morning market was a always a busy place regardless of the city I was in.

Slide #13 A line of police officers - These are police in training. China employees many police. Police presence is evident throughout China

Slide #14 Women slicing Peking Duck - Most people have a least heard of Peking Duck. It is not just simply the way that the duck is cooked. It is eaten on a pancake with plum sauce. I thought that it was very good!

Slide #15 A couple ballroom dancing - Ballroom dancing has become very popular with the working class in the urban areas. Before work, people go to parking lots of large department stores and basketball courts and play tapes on "boom boxes". The music is typical music heard in ballroom dancing in the United States.
Ballroom dancing lessons are typically given at night in these same areas. It seems to be a form of recreation and exercise.

Slide #16 Women doing Taiji with fans. In the same area were women doing Taiji. (slow, controlled exercise routines) These groups were mostly older women. They were doing the Taiji with fans...

Slide #17 Close up of woman doing taiji with swords - ... and with swords

Slide #18 Outdoor phone booth. To have a phone of your own is not too expensive to have but extremely expensive to have installed so there are many phone booths on the street. People own the phones and then they come in the morning and plug them in. If you use one you pay the person that plugged them in.

Slide #19 Chalkboard at a school with no smoking symbols - The government has a strong campaign to stop the population from smoking. The big push is with the school aged population. I generally did not see teenagers smoking. Actually, it was about the same number of smokers that I would see around Merced or less. I am allergic to cigarette smoke and so I am very aware of people smoking yet I noticed very few smokers.

Slide #20 Professional No smoking sign - Most buildings were also labeled as no smoking buildings.

Slide #21 Street News stand - There are many newspapers but the information is controlled. There is an English paper called the China Daily. It would report the facts of the stories that it choose to cover but almost no editorial comments. The only editorials are those against Taiwan and information about the Olympics.

Slide #22 Three and four year olds watching television. Even Chinese children watch cartoons and children's programming even in the preschool. This is a preschool for the children of the staff of Beijing Normal University.

Slide #23 Preschool nap room- The nap room has actual beds for the children not just mats on the floor.

Slide #24 Little girl paying very close attention to her teacher- In preschools children are taught English on a daily basis. This continues throughout school

Slide #25 Tofu cakes - Tofu is a major source of protein in the diets of most Chinese. It is usually mixed with spices and or vegetables. It never had the same taste twice!

Slide #26 War Memorial at the Lou Gou bridge. This is where a full scale war with Japan occurred in 1937. This is also when it is said that China joined WWII.

Slide #27 A stone female Dragon guard on the Lou Gou Bridge - There are well over 100 of these stone carvings along the bridge. Each is unique. Some have been restored while many others are slowly eroding away.

Slide #28 The entire length of the bridge and the almost dry river beneath it.- Here is the bridge from the outside.

Slide #29 One of the Ming Tombs - These are the tombs of the important officials of the Ming Dynasty. The tombs were built in this area because it was a perfect of "Feng Shui". Feng Shui is a complicated system of where things should be placed in relation to one another. In this case, the mountains behind the tombs represent Dragons. These dragons will protect the tombs. Feng Shui is also used when deciding which way a door should face to where a desk should be placed in an office. There are people that make a living as being experts in Feng Shui

Slide #30 A "No Drawing" sign at the Ming tomb - This is there way of asking that no one mark the walls of the tomb. It does not mean that you can not sketch here

Slide #31 The gateway of 24 stone animals - This is the official entrance to the 13 emperors tombs. There are 12 pairs of bigger than life stone animals. It is just a ceremonial entrance to the tomb area

Slide #32 A sign about "Matters to be noted before climbing the wall" It says Don't carve or write **anething** on the Great Wall Don't **Sdit** or Litter No Smoking in The Area Go Ahead on the Right side don't stand on the ledge - This is in both Chinese and English.

Slide #33-37 Pictures of the Great Wall while climbing it. - The Great Wall was begun over 2000 years ago during the Qin Dynasty. Separate walls that were constructed by independent kingdoms to keep out nomads, were linked up. This required hundreds of thousands of workers and 10 years of work. One of the legends is that the dead bodies of workers were used to help fill in the earthen wall. The Wall was never of use in keeping invaders out. It was actually better used as a walking highway across the mountains it crosses. During the Ming Dynasty it was faced with bricks and stone creating a double wall. This took over 100 years. Now parts of the wall are maintained while others have decayed and become a part of the mountain it topped. Notice how steep the stairs are at times and how beyond this highest point the wall is under great disrepair. And here I am. I made it to the top.

Slide #38 An ATM machine - Western forms of banking are coming to China. ATM machines are sprouting up as well as giant billboards offering Visa cards. Credit is new to most Chinese having always dealt in cash.

Slide #39 Construction site of a new freeway - This freeway is being constructed to link Beijing to the Great Wall area. This will decrease travel time dramatically. Unfortunately, earthquake codes are not being used. Building s are going up as fast as possible in Beijing. It can be seen even in high rises where rebar wire is not being used in brick walls. This is an earthquake area and an earthquake of anything over a 5.0 could be deadly to 100,000's.

Slide #40 A Catholic Church - There is a catholic church in the heart of Beijing. They hold traditional Catholic masses. Two masses a week are in English, the rest in Chinese. There is a big following. The priests were named by the government and had to pledge an allegiance to the Chinese government not to the Vatican or the Pope. This in not evident when you talk to the priests nor the worshipers. The government is not strictly watching this.

Slide #41 Sign - "Holy Things Handicraft Department" The church tries to sell holy items to raise money. There were many items with the the Pope on them for sale. Is this in approval with the government?

Slide #42 Women lighting incense and praying at the White Cloud Temple - The White Cloud Temple is a Buddhist Taoist Temple with Llamas (similar to monks) in residence. Taoism is said to be the only true Chinese religion. Dao is the center of Taoism. It is a type of mystical insight which can not be expressed in words. It is a way to keep in harmony with the natural order of the universe. Here are Taoist women praying at an incense burner.

Slide #43 A sign - "Do not spit everywhere" (At the White Cloud Temple) - Spitting has been a problem in China in the past so you will see signs like this in many places. I saw almost no spitting while in China.

Slide #44 Two Mc Donalds signs, One in Chinese, one in English - There are some familiar sites no matter where you travel. This is the largest Mc Donalds in the world.

Slide #45 An adult birthday party in Mc Donalds - There were several birthday parties while we were at Mc Donalds. They were all adult parties.

Slide #46 The long counter at McDonalds and the long lines - Here you see the largest McDonalds in the world more crowded than I have ever seen in any other McDonalds. The Chinese do no generally stand in line, they crowd and push. We had a hard time understanding this at first when our group tried to stand in an orderly line at one cash register.

Slide #47 A sign in front of an old relic at the Llama Temple -"Please take care of culture relics. Don't throw coin" yet there are many coins behind it. - People don't always obey signs.

Slide #48 Child praying at Llama temple - Parents try to instill religious acts in their young children. Some children seem very at ease in learning it.

Slide #49 Statue at Confucius temple - This is a Confucius temple. Confucius belief is more of a philosophy rather than a region.

Slide #50 Street scene of Traffic policeman, cars and bikes - Traffic is a challenge in China. Cars busses, bikes and people have to all be managed. All vehicles use horns to warn of their approach.

Slide #51 Man studying stock market trend reports - The Chinese love to gamble and the stock market is one way to do this. Most stocks are illegal to buy and trade but this doesn't stop the locals until you try to take a picture inside. I felt that I needed to leave immediately.

Slide #52 Bike loaded as much as possible with cardboard. It is amazing how much can be carried by a bike and human power.

Slide #53 Hot house in suburb - This is a township region. Agriculture is the main source of income for over 70% of the population. Many townships are starting hot houses to have agriculture all year.

Slide #54 People gambling with a Chinese game. This game is commonly played along many of the city streets

Slide #55 Lots of Fruit at a street market - During the summers fruit and vegetables are plentiful. And very flavorful. During the winter, they are scarce especially in the north.

Slide #56 Formal banquet table - Banquets are a formal way to thank someone who has help you or has been kind to you. We hosted a banquet for the State education commission officials that helped up along the way. This was a 28 course meal that included turtle soup, deep fried crickets and many dishes that I did not recognize but it was all good.

Slide #57 Children playing in an irrigation canal out side of Beijing - Children love to play in the water, especially on a hot day no matter where you live.

Slide #58 Boat on the lake at the summer palace - This is the lake in view of the summer palace. It was for the emperors but now is a beautiful palace for a family to relax and for tourists to visit

Slide #59 Buddhist Temple of the Sea of Wisdom at the Summer Palace - A Buddhist temple, the Temple of the Sea of Wisdom. Climbing to the top gives you a good view of the lake

Slide #60 View from the Buddhist temple of the Sea of Wisdom of the lake - The outline of the skyline of Beijing can barely be seen from the Sea of Wisdom. The smog is a real problem in the area.

Slide #61 The marble boat in the lake at the Summer Palace - This is a boat made of solid marble in the same lake. The money for this was designated to build a boat with the navy in mind but the emperor decided to build this instead. It does not float and does not move as you can imagine with marble.

Slide #62 Goods being sold at the night market - The night market is as busy as the morning market with the difference being that at night people tend to be with their families instead of individuals in the morning.

Slide #63 People selecting clothing at the night market - You can find just about anything at the night market. I was told by our guide that most of the items are "Black Market"

Slide #64 Man cooking snails on a small stove in night market - Very small snails are cooked in garlic in the shell and then you use a toothpick to get them out. I did not get to try this one.

Slide #65 Kabobs cooking at the night market - Kababs on the street are common and quite tasty!

Slide #66 Cigarette vendor with display on the back of the bike - Even though there is a great decline in smoking in China, cigarette vendors can be found at all of the markets.

Slide #67 Corn on the Cob being sold at the night market - Corn on the cob is sold at all times of the day

Slide #68 Watermelon vendors - During the summer, watermelon is plentiful and delicious! It is very sweet. We had it at the end of almost every meal and I did not get tired of it. The vendors tend to live in their stands as can be seen here.

Slide #69 Inside the great Hall of the People - This is where the government votes for it's laws. It is believed that most business is just "rubber stamped" as the party "suggests"

Slide #70 The Hong Kong count down clock in Tien' an Men Square - As you know, Hong Kong will revert back to Chinese control on July 1, 1997. This clock is counting down to the second when this event will occur.

Slide # 71 Monuments to the Peoples Heroes in Tien' an Men Square - This is the Monument to the People's Heroes. It has carving showing key revolutionary events. In front of the monument are children standing with flags. These children are members of the young pioneers - a communist party version of Boy and Girl Scouts. They were honored to be allowed to stand at the monument

Slide #72 Looking across Tien' an Men Square at the large picture of Mao - Through the smog you can see the entrance to the Forbidden city just beyond the picture of Mao

Slide #73 Inside the Forbidden City - This is called the Forbidden City because for about 500 years only the emperors and their families were allowed to be here and they did not leave it's walls except under dire circumstances.

Slide #74 The "Center of the Universe" at the Temple of Heaven - This is considered by many to be the center of the universe. An emperor conducted highly religious ceremonies here and found sacred tablets that told that this was the center of the universe - I have not found the name of the emperor nor the year this occurred

Slide #75 Building Cranes in Beijing - It is said that the building crane is the national bird of China because most of the building cranes of the world are in China. You can see over 20 in this picture

Slide #76 Wild Goose Pagoda in Xi'an - Now we are in Xi'an at the Wild goose pagoda. It was built to house the Buddhist scriptures that were brought back from India

Slide #77 Crowded Bus - The busses are always packed. It is not easy to be a tourist on the bus but it is fun to try.

Slide #78 One of the walls of Xi'an - Xi'an is a walled in city as are many cities in China. Here you can see the contrast of the old wall with the KFC of today.

Slide #79 Loess Homes - People live in these caves. The material is called Loess. It is wind deposited material that has built up over time and people have built houses in them.

Slide #80 The market in the Moslem quarter of Xi'an - There is a Moslem quarter in Xi'an. This is where a strong Islamic population resides.

Slide #81 The Mosque - This is the Mosque in the Moslem quarter of Xi'an. It is an active Mosque

Slide #82 Students studying the Qur'an - Here you can see students with their teacher studying the Qur'an, the Islamic holy book.

Slide #84 People doing the various stages of tye dye in Dali - Now we are in Dali a city that has only recently opened to foreigners. Tye dye is a major industry here. .

Slide #85 Women carrying large bushels of vegetation - Here you see women carrying large loads. Things are still mostly done by hand or animal in this area.

Slide #86 Typical Bai Women - The predominate nationality or ethnic group is the Bai people. The women dressed in bright colors are unmarried while those dressed in dark blue and back are married.

Slide #87 Bai Market - Here you see paper money being sold - this is burned. They believe that burning fake money gives money to the gods and their relatives that have passed on. This is a common practice throughout China.

Slide #88 Rice fields - This is primarily agricultural region. I saw mostly rice fields

Slide #89 The stone forest - This is the stone forest. This is an area that was once under an inland sea. Sediment laid down layers that later created limestone. The region was uplifted to over 4000 ft above sea level and tilted up. What remains is rock pointing up with a maze running through it.

Slide #90 More of the stone forest

Slide #91 Women on a cellular phone - In all the major cities, many people had cellular phones and pagers. It was not uncommon to hear many of them going off at one time in a busy area.

Slide #92 Shanghai in contrast- Here you can see the old housing, and the modern skyscraper in the background

Slide #93 Buildings being torn down in the foreground and modern building in the background.- Shanghai is in the process of getting rid of all that is old and replacing it with anything that looks western and modern.

Slide # 96 View of Hong Kong from Victoria Peak - Now we are in Hong Kong. This view shows you the contrast with China (The mainland)

Slide #97 Boat building seen from the San Pan - Many people live on their boats. We toured the area on a San Pan, a wooden boat. Some people build boats...

Slide #98 Fish being dried - Some people dry fish to sell...

Slide #99 Boat with large fishing nets - Some have large nets for fishing

Slide #100 Public housing - This highrise apartment building is public housing. I was told that there is a 30 year wait! Land and housing are extremely expensive in Hong Kong. The bamboo poles is how they dry the laundry.

Slide #101 The bird market - here are bird cages, birds and bird food and nothing else.

Slide #102 These are bags of live crickets and live grasshoppers used for bird food.

Slide #103 View of harbor construction - This is where the official transition ceremonies will take place, July 1, 1997

1996 Fulbright Scholarship

Peking Opera Painted Faces

Elements Of Design Unit
Painting Class
Grade 9

Kathleen Caruana

Introduction

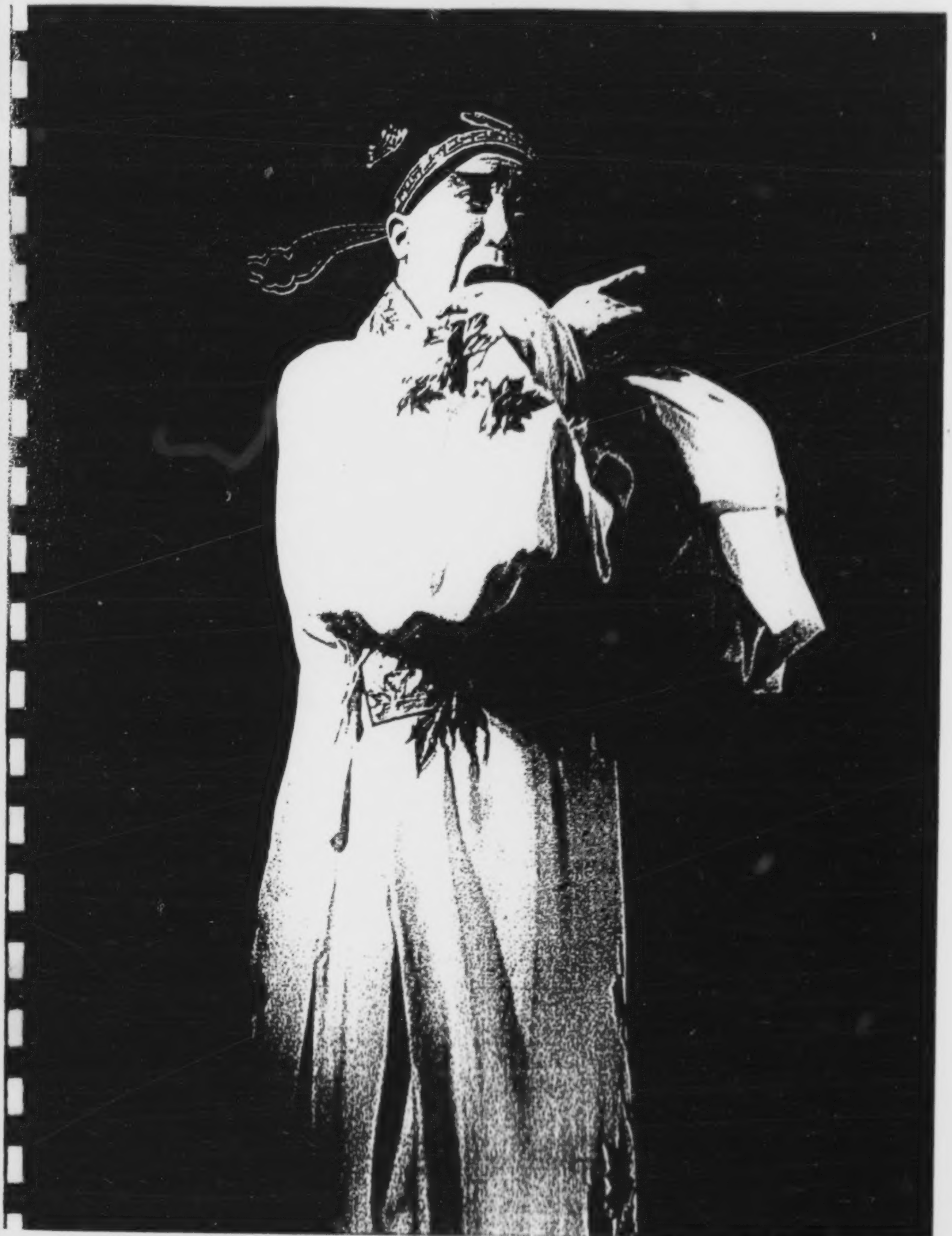
Vincent van Gogh once said,

> **"If one really loves nature, one can find beauty everywhere."**

(Stone, Jean, and Irving. My Life And And Love Are One; A Quote From One Of The Letters Of Vincent van Gogh To His Brother Theo, Continental Publications, 1976. page 10).

I never really thought how beauty can vary until I had the honor of being chosen as one of the 1996 Fulbright Scholars. As a result, I embarked on a journey, far from my roots in Brooklyn, New York to China. The stop at the Li Yuan Theatre was the spark which reflected a personal response to Vincent van Gogh's quote. This naturally called for my project to be art related, and entitled: "Peking Opera Painted Faces."

"Peking Opera Painted Faces", is an interdisciplinary curriculum project that offers a menu rich in culture and traditions. Through these lessons, students will be able to recognize art as a means through which all cultures hand down values, ideals, standards and ideas. They will develop their understanding of art techniques while applying the concept of the use of the five elements of design. Students will create five different projects in five different media that incorporate "Peking Opera Painted Faces." Finally, creating art in "the art classroom" is not enough for the art teacher/art student. Creating art must overlap with looking at art, living with art and evaluating art, to instill in the student an appreciation for the global experience.



K Caruana Beijing, 96

Background Information

Lesson 1

The emphasis of this lesson is on creating a personal Peking-Opera-Like Painted face in complimentary colors. Color is in a world of its own. We associate color with experiences. Whether one thinks of the hot colors; red, orange yellow, or the cool colors; blue, green, purple there is still never enough to say about color. Color can be shocking emotionally, physically or spiritually to the viewer. It can work alone, in pairs, or in any combination one can imagine. Assigning an artist a specific set of colors to perform a task can still provoke a mood from within the artist to affect the viewer.

Specifically, abstracting sets of complimentary colors accented with the use of black, gold, or white from the Peking Opera Painted Faces is a great assignment for the art student to get a taste of the real Opera. The basic colors in modern Peking opera painted faces are red, purple (or crimson), black, white, blue, green, yellow, pink, gray, gold and silver. Originally, colors were used just to emphasize or exaggerate a person's natural complexion. Gradually colors acquired symbolic meanings. In general, red is the color of loyalty and courage; purple, of wisdom and bravery; black, of faithfulness and integrity; watery white, of cruelty and treachery; blue, of valor and resolution; green of chivalry; yellow, of brutality; dark red, of a loyal, time-tested warrior; and gray, of an old scoundrel. Gold and silver are used on the faces and bodies of deities, Buddhas, spirits, and demons, because their sheen produces a supernatural effect.

1996 FULBRIGHT SCHOLARSHIP
GRADE 9
PEKING OPERA PAINTED FACES
LESSON PLAN 1

PROBLEM:	How can we create oversized 2D Peking Opera Painted Faces using complimentary hues?
TIME ALLOTMENT:	5 forty-five minute sessions.

PERFORMANCE OBJECTIVES:

Students will be able to:

- Use their observation skills to select the basic flat shapes of their mirror-image in a composition that is pleasing to the eye.

- Design a personal mask-like image in the style of a Peking Opera-Like Painted face.

- To select one set of complimentary colors, and black, white or gold to complete their personal Peking-Opera-Like Painted face.

MATERIALS:

18"x24" painting paper, pencils, hand mirror, tempera paint, brushes (assorted sizes), newspaper , water, can, paper towels, paint tray or paper palette,rubber cement, 22"x28" oak tag mounting board, and ruler.

MOTIVATION:

Show oversized color copies of Peking Opera Faces taken from page 97 of the book Peking Opera Painted Faces-With Notes On 200 Operas
Text by Zhao Menglin and Yan Jiqing
Drawings by Zhao Menglin
Morning Glory Publishers
Beijing, China, 1994.

Ask the following questions:

- What are special about these faces?
- How are the features distinquished in the drawing of the face?
- How is the handling of color used in the finished product?

PROCEDURE:

VOCABULARY:

hue composition complementary color flat painting

PROCESS SKILLS

observing manipulating materials experimenting

LESSON DEVELOPMENT

- Monitors distribute materials.
- Students observe their image in the hand-mirror.
- Students draw their over-sized face (shapes inclusive).
- Students select one set of complementary color to be accented with their additional choice of using black, white or gold.
- Students paint within the time alloted.
- Students measure oak tag and mount work using rubber cement.

EVALUATION:

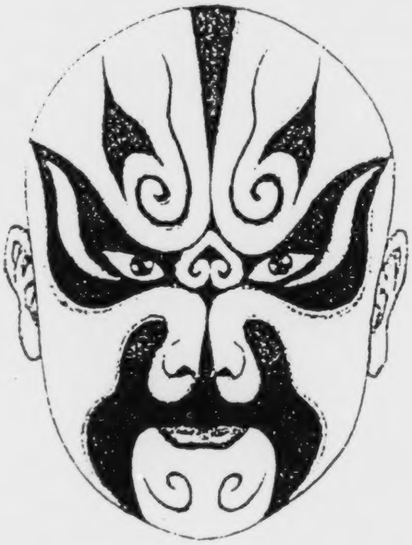
Students will present their work. Artists in question will call on other artists to elicit questions or comments regarding their work. For example, is the design aesthetically pleasing?

FOLLOW-UP ACTIVITIES AND/OR HOMEWORK:

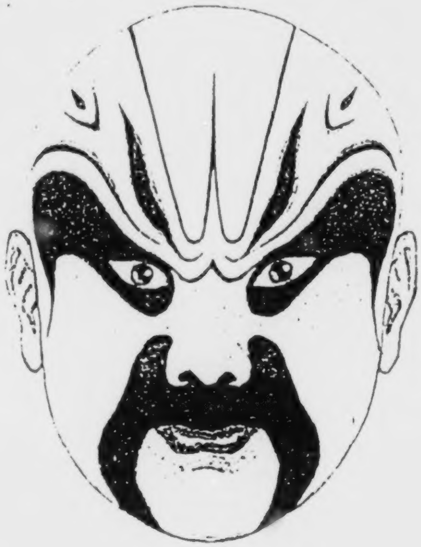
- Research the history of Chinese drama to prepare a written report.
- Visit a local make-up artistan and interview his/her technique in comparison with the Peking opera facial make-up style.

- Attend a theatrical performance where make-up enhanced the production.

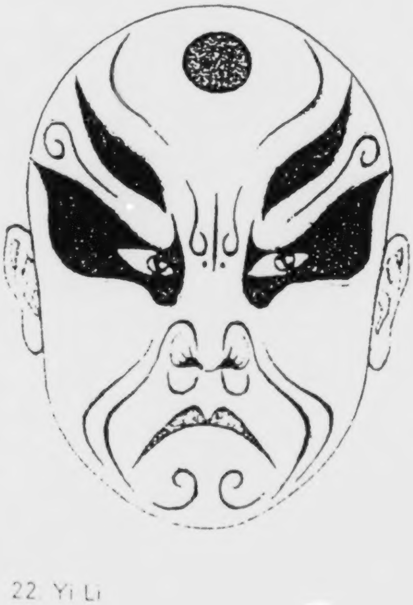
Selection Of Peking Opera Painted Faces



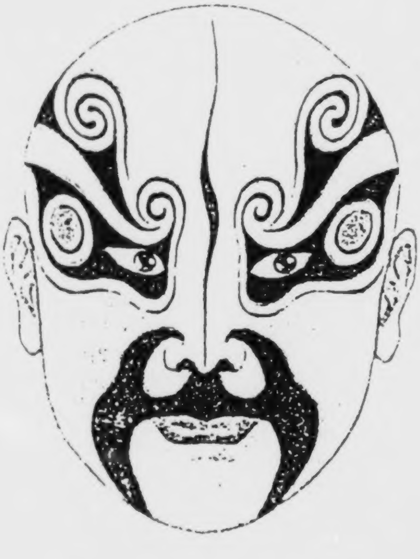
21. Li Gang



23. Lian Po



22. Yi Li



24. Hu Shang

K Caruara Beijing 96

Background Information

Lesson 2

The emphasis of this lesson is on the art and meaning of the Pennsylvania Dutch hex symbols. Historically, the Pennsylvania Dutch or Pennsylvania Germans came to America seeking religious freedom. As a very religious and superstitious people, they developed symbols, or hex signs, to ward off evil spirits, spells and disease. Often the hex symbols were displayed on their barns and homes. Every sign has a specific meaning. Some of the more common signs suggest love, rain, good luck, abundance, and long life . Other signs suggest bright days, faith, hope, charity, and protection. The colors chosen for each and every hex symbols held a specific meaning. The most common colors are red, yellow and green; with blue running a close fourth place. Lastly, the symbols used in the hex signs often included floral designs, geometric shapes and daily images.

The Painted Faces of the Peking Opera have a vast amount of symbolic meanings. As a person's natural features do not adequately reflect his character or personality, an artist designing the painted face for a certain role in Chinese drama must, for both practical and aesthetic purposes, deliberately exaggerate or distort the most typical features while omitting less important details, so as to bring into sharp focus what best represents his subject's individuality. This is a bold and ingenious way of doing theatrical make-up. It enables audiences to see clearly the distinguishing features and colors on the actor's face from a distance and to enjoy the exquisite beauty of designs.

Kathleen Caruana

1996 FULBRIGHT SCHOLARSHIP

GRADE 9

PEKING OPERA PAINTED FACES

LESSON PLAN 2

PROBLEM:	How can we create individualized hex symbols abstracting one facial feature from the completed Peking Opera Painted Faces?
TIME ALLOTMENT:	5 forty-five minute sessions.

PERFORMANCE OBJECTIVES:

Students will be able to:

- Understand the art and meaning of the Pennsylvania Dutch Hex Symbols.

- Use their observation skills to select one feature from the Peking Opera Painted Face completed in lesson one .

- Design a personal hex symbol using the feature selected from the Peking Opera Painted Face.

MATERIALS:

pre-cut 18" mansonite wheel boards with apre-cut hole on top for display, pencils, tempera paint, brushes (assorted sizes), newspaper , water, can, paper towels, paint tray or paper palette.

- Students select colors which are symbolic to their personalized design. (A parallel to the use of color as in the finished product of the Peking Opera Painted Faces).

- Students paint within the time alloted.

EVALUATION:

Students will present their work. Artists in question will call on other artists to elicit questions or comments regarding their work. For example, can you distinquish a meaning in the feature that was enlarged, (whether with the use of shape or color).

FOLLOW-UP ACTIVITIES AND/OR HOMEWORK:

- Research the history of hexology and prepare a written report.

- Walk down your street and list at least five different ways symbolism is used in your community.

- Visit a local museum and take notes on any ancient culture where symbolism has played an important role. For example, Egyptians, Sumerians, and the Native American.

K Caruana Beijing 96

Background Information

Lesson 3

The emphasis of this lesson is on creating a Tooled Copper Mask. Since the beginning of time, masks have been used by various cultures for pretending, for exaggerating, for frightening, or for hiding the way we feel. They are disguises. Sometimes masks can express the way we would like to feel. At other times they project us into another personality. Throughout the world masks have also been used for ceremonial purposes. Early Africans made wood, bone, or ivory masks which they carved into protective spirits, either human or animal, and which they wore at religious ceremonies. On the other side of the world, the American Indian created wooden masks to chase away evil demons, while the Romans and Greeks used masks in the theater to represent emotions-joy, hate, anger.

The term "painted face" itself suggests the mask-like creations that are presented in the Opera. Such make-up is worn mostly by actors playing roles known as *jing* (painted faces) and *chou* (clowns). It is stylized in form, color, and pattern to symbolize the characteristics of specific roles, so that a knowledgeable audience, seeing a painted face, can tell easily whether it is a hero or a villain, a wise man or a fool, to be loved or hated, respected or ridiculed. Thus the painted face is quite, appropriately called "a mirror of the soul." However, in reality this mirror can be an elaborate kind of mask characterized by symbolism and exaggeration. The mask on the character Yang Jian the Erlang God in Heaven highlights the example of the artistry of mask-making. His bat-like eyes, brows and cheeks represents his mysterious character and impacts greatly on the viewer.

Kathleen Caruana

1996 FULBRIGHT SCHOLARSHIP

GRADE 9

PEKING OPERA PAINTED FACES

LESSON PLAN 3

PROBLEM: How can we create a Tooled Copper Mask in the style of the Peking Opera Painted Faces with an emphasis on texture?

TIME ALLOTMENT: 5 forty-five minute sessions.

PERFORMANCE OBJECTIVES:

Students will be able to:

- Understand the art and meaning of native handcrafting skills.
- Skillfully work with the process: Tooled Copper.
- Create a tooled copper mask in the style of the Peking Opera-Like Painted Faces.

MATERIALS:

one sheet of thin copper foil, newsprint paper, masking tape, newspapers, one pencil, wooden modeling stick, one spoon, potassium sulphide for antiquing, water, one sponge, one steel wool pad, clear lacquer, shellac or varnish.

MOTIVATION:

Finished tooled copper masks from previous students displayed in the classroom. Ask the following questions:

- What do you think these masks are made of?
- How do you think the artist achieved the various textures in the tooled copper masks?
- How does the use of copper in the mask communicate a mood to the viewer?

PROCEDURE:

VOCABULARY:

tooled copper texture modelling stipple recessed raised

PROCESS SKILLS

observing manipulating materials experimenting

LESSON DEVELOPMENT

- Monitors distribute materials.
- Students draw their Peking Opera-Like Painted Face on newsprint paper.
- Students tape down the design on a sheet of copper foil under which

- When dry, rub the blackened copper with steel wool to bring out the highlights.

- To prevent the darkened areas from eventually becoming gray or chalky, give the mask a coat of shellac, varnish or clear laquer.

EVALUATION:

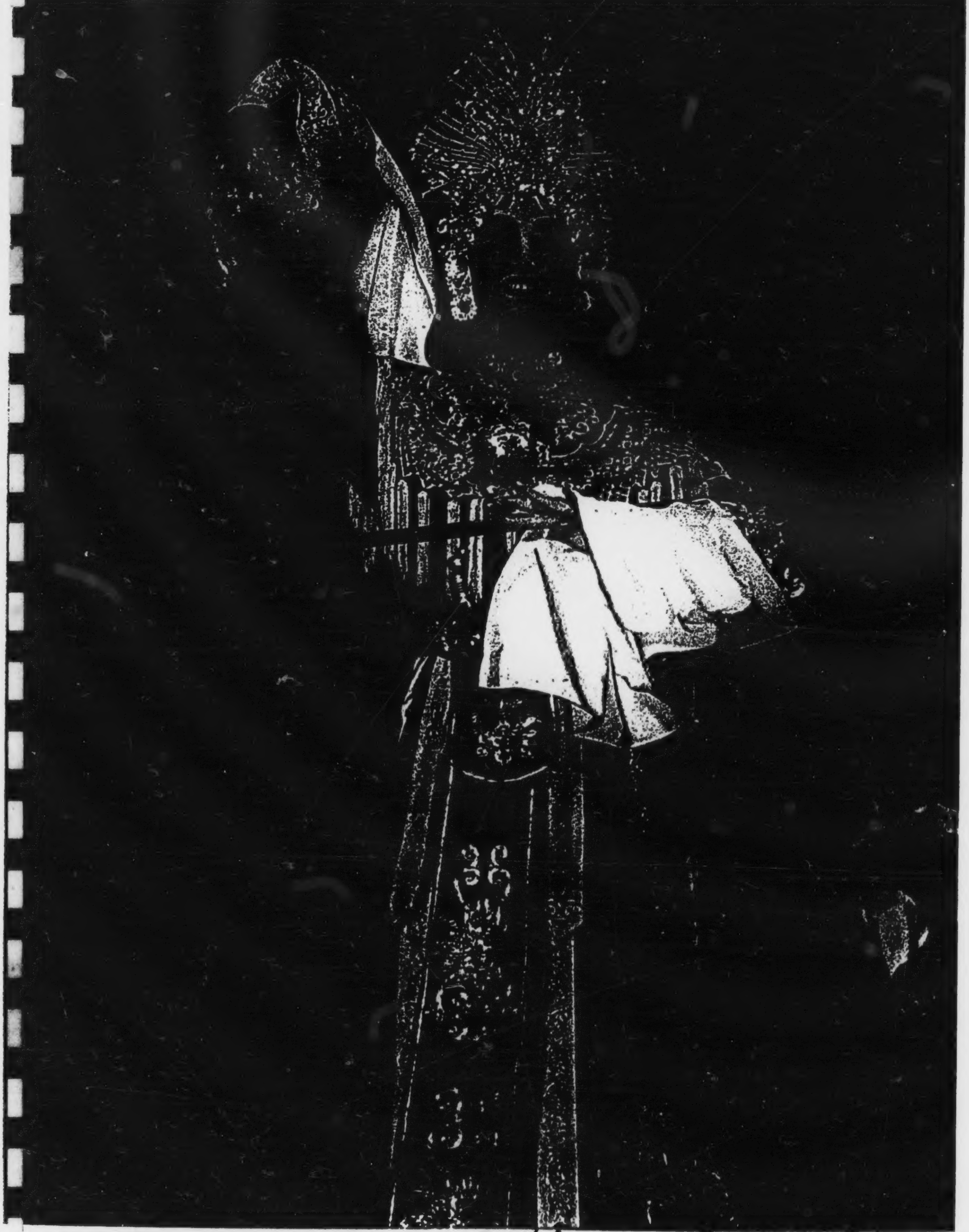
Students will present their work. Artists in question will call on other artists to elicit questions or comments regarding their work. For example, was the stippling effect in the mask in question used to its advantage?

FOLLOW-UP ACTIVITIES AND/OR HOMEWORK:

- Research the history of the native-handcrafting masks of Mexico to prepare a written report.

- Interview a local jeweler to access their knowledge on the use of various metals in jewelry, belt buckles, and picture frames.

- Visit a local museum and take notes on a current armory exhibit to compare and contrast the design of the head gear from Medieval times, to the Peking Opera Painted Faces.



K Cariana Beisma '96

Background Information

Lesson 4

The emphasis of this lesson is on creating an abstract cellophane collage. The origin of the word "collage" is French. It means "the collection of." The collection of various geometric colorful cellophane shapes will naturally lure the art teacher to open the doors to the Middle Ages, and the art of stained glass. In the thirteenth century, the French and Germans used stained glass widely in decorating churches and cathedrals. Stained glass became the picture book way to tell the story of man and his salvation, Many artists have achieved fame for their work in stained glass. The most famous done by Marc Chagall in the 1960s. The windows are part of the synagogue of the Hadassah-Hebrew University Medical Center in Jerusalem, and represent the twelve tribes of Israel. Some of the Impressionist painters, like Georges Rouault, Henri Matisse, and Fernand Legar, have also designed stained glass.

Similarly, the art of creating the Peking Painted Face is defined by using established patterns and formulas. The brush strokes are well planned, balanced and artistically done in a free-flowing manner as in painting and calligraphy. The placement and planned position of each and every color in the face can obviously be seen to the viewer that they were once arranged and rearranged for their accuracy and composition. Comparable to "Tiffany-Like" artists at work, the finished faces are not complete until all the collage elements of ideas fall into place, literally and physically!

Kathleen Caruana

1996 FULBRIGHT SCHOLARSHIP

GRADE 9

PEKING OPERA PAINTED FACES

LESSON PLAN 4

PROBLEM: How can we produce an Abstract Cellophane Collage in the style of the Peking Opera Painted Faces with an emphasis on **space** ?

TIME ALLOTMENT: 5 forty-five minute sessions.

PERFORMANCE OBJECTIVES:

Students will be able to:

- Understand the art and techniques involved with the history of Stained Glass-work.
- Skillfully work with the medium; Cellophane Craft.
- Create a cellophane-collage in the style of the Peking Opera-Like Painted Faces.

MATERIALS:

oversized select photos of segments of prepared Peking Opera-Like Painted Faces for each student, aluminum foil, red, blue and yellow cellophane, scissors, cellulose paste, assorted black oaktag for mounting purposes.

MOTIVATION:

Finished Cellophane Collages from previous students displayed in the classroom. Ask the following questions:

- What materials do you see in the collages displayed?
- What segments of the Peking Opera Masks can you recognize in the finished collages ?
- To what degree does the transparent properties of cellophane create the element of space to the viewer?

PROCEDURE:

VOCABULARY:

cellophane cellulose paste transparent medium abstract collage

PROCESS SKILLS

observing manipulating materials experimenting

LESSON DEVELOPMENT

- Monitors distribute materials.
- Students observe the enlarged photos of the segments of the Peking Opera-Like Painted Faces.

- Students will cut a variety of simple forms, such as circles, squares, rectangles and triangles.

- Students will lay the forms down either adjacent, overlapping, or on top of each other, in random fashion.

- Experimentation and constant rearrangement must take place before a final composition is decided upon.

- The celluluose paste will be used to lay down the final design on the aluminum foil.

- When the collage is dry, the student will mount it on black oaktag.

EVALUATION:

Students will present their work. Artists in question will call on other artists to elicit questions or comments regarding their work. For example, was the cellophane used to its maximum in the collage so that space was emphasized?

FOLLOW-UP ACTIVITIES AND/OR HOMEWORK:

- Research the history of stained-glass work used in various civilzations such as: the Greeks, Romans and Byzantines.

- Interview a local craft or hobby shop and inquire how actual leaded stained glass work is created and repaired in modern times.

K Camara Beijing 96

Background Information

Lesson 5

The emphasis of this lesson is on creating an emotion filled charcoal portrait. Portraiture through the ages has been used as a tool in various ways. Citizens of great wealth have used and abused artists to create portraits for their benefit. Ironically, artists which have been commissioned to perform such tasks gained recognition through this work. Whether the work was photo-realistic, realistic, abstract, non-objective or a caricature the response of the viewer was the key to the artist's future. Often the medium chosen by the artist would direct the viewer in the right path. Particularly charcoal is such a rich medium in feeling , that it would naturally attract the viewer's attention for an extended period of time. Its up to the artist to have such control of the medium to hypnotize the viewer.

The total personality of the Peking Opera Painted Face is enhanced by the application of color, desired shades and tones and ink contours. A mood is created in the painted face by the endless variation in the facial makeup. Very often eyes, brows, and cheeks are depicted like bats, butterflies, or swallows' wings, which together with an exaggerated mouth and nose, produce the desired facial expressions. An optimistic person is usually portrayed with clear eyes and smooth brows, while a grief-stricken or cruel person will have half-closed eyes and wrinkled brows. A painted face will possess life and spirit and be appreciated by audiences only when it is executed with skill and care.

Kathleen Caruana

1996 FULBRIGHT SCHOLARSHIP

GRADE 9

PEKING OPERA PAINTED FACES

LESSON PLAN 5

PROBLEM: How can we create Peking Opera Painted Faces using charcoal with a focus on the art element value?

TIME ALLOTMENT: 5 forty-five minute sessions.

PERFORMANCE OBJECTIVES:

Students will be able to:

- Understand the mood and emotion as reflected in the works of various Peking Opera Painted Faces viewed in class.
- Use their imagination to create a mood to observe in their hand held mirror.
- Use the medium charcoal effectively achieving the value range (dark to light/light to dark) to satisfy the mood desired.

MATERIALS:

hand mirror, charcoal, kneaded eraser, 18"x24" white drawing paper, 22"x28" black oak tag mounting board, ruler, and rubber cement.

MOTIVATION:

Show actual examples of charcoal portraits from well known artists such as: Kathe Kollwitz and Pablo Picasso.

Ask the following questions:

- What mood is created in these portraits?

- How are the moods in the charcoal drawings compare and contrast to the moods presented in The Peking Opera Painted Faces?

- How is the handling of charcoal and the kneaded eraser used to create the values needed to enhance the desired mood?

PROCEDURE:

VOCABULARY:

value gradation mood charcoal kneaded eraser

PROCESS SKILLS

observing manipulating materials experimenting

LESSON DEVELOPMENT

- Monitors distribute materials.

- Students view themselves in the mirror .

- Students select a mood that can be real or exaggerated to draw from their hand mirror.

- Students will use the medium charcoal effectively to create the values necessary to enhance the desired mood.

- Students will use the kneaded eraser where it is necessary to bring out the highlights in their portrait.

- The students will mount their finished portrait on black oak tag.

EVALUATION:

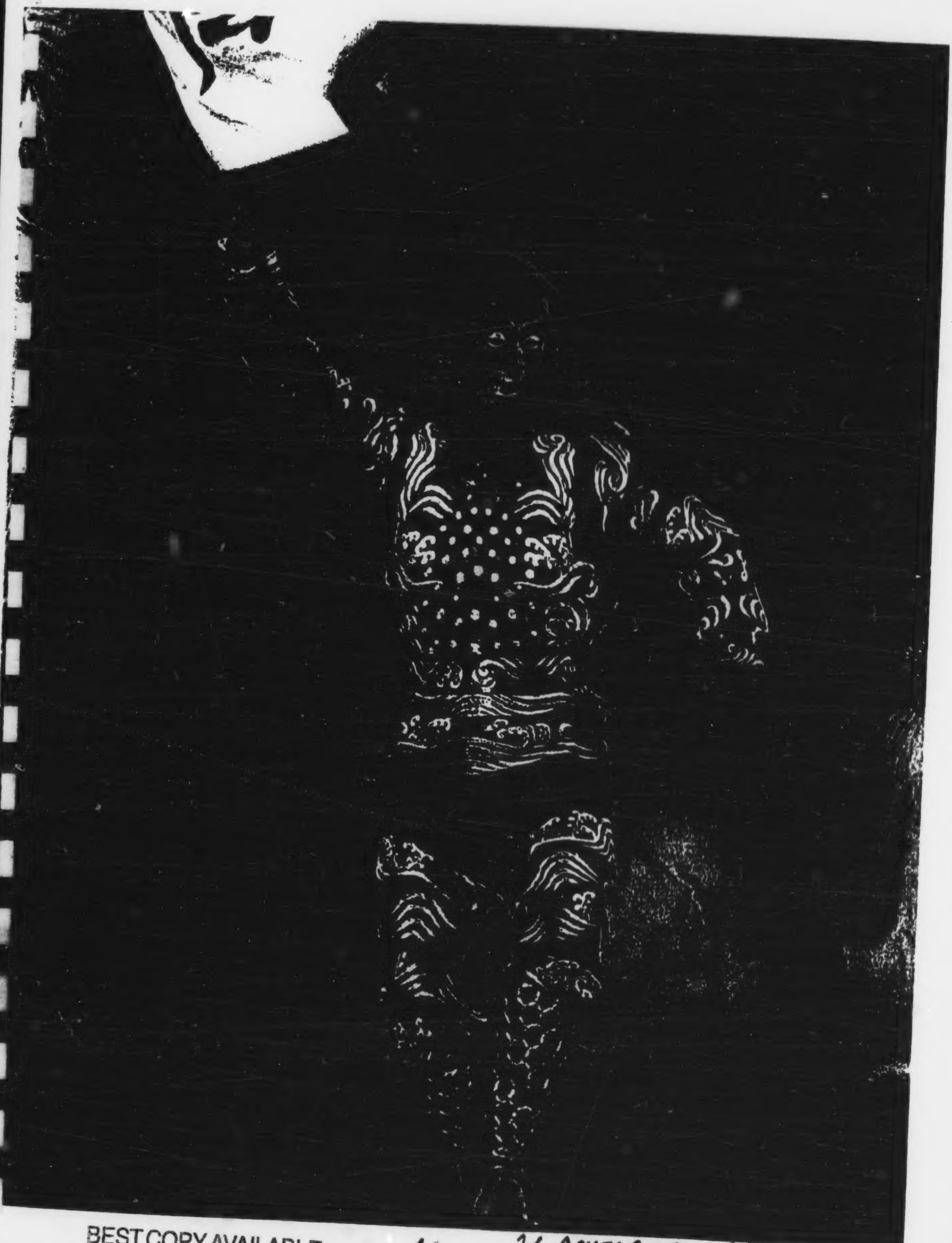
Students will present their work. Artists in question will call on other artists to elicit questions or comments regarding their work. For example, was the medium charcoal used effectively to provoke its mood to the viewer? Happiness, anger and sadness are three possible moods that can be extracted and discussed.

FOLLOW-UP ACTIVITIES AND/OR HOMEWORK:

- Research the history of portraiture.

- Experiment with colored chalk and charcoal on various surfaces other than drawing paper.

- Visit a local museum or gallery and take notes on any portraiture that evoked an emotional response.



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JL Caruana Beijing 96

Conclusion

Needless to say, one could never imagine what an educator could and would gain from a "Fulbright" experience! The five step process began in September 1995. From reading about the "Fulbright", obtaining the application, filling out the forms and mailing them away; it was the acceptance letter that started it all. Therefore, although I can type away on my Apple computer minutes, hours, days, weeks and months of gratitude for what my China experience has done for myself and my students...there is not a single word in any language that can sum up what impact this sensory experience has made on me.

Each and every one of my senses were more than just "touched". Being the everyday person, I never really thought about my senses-have I? It was not to my surprise when my fellow colleagues on this trip shared my same insight. Specifically, I will never forget the fragrant crisp mountain air of Dalhi, or the aromas of the city of Beijing. I thought my hands would never be the same after touching the Terra-cotta Warriors in Xian, or the steps and bricks of The Great Wall of China. My taste buds are still in search for the fine cuisine of Shanghai. Last but not least, it was the performance at the Li Yuan Theatre which "touched" upon my last two senses. The Peking Opera Painted Faces opened my eyes and ears and gave me the inspiration to photograph and write the curricular. It is my hope that all educators who use this package will mirror my journey with their students no matter which part of the world they are in!

K. Caruana Beijing 96

A Comparison of General Psychology Curricula Between the United States and the Peoples' Republic of China: A Content Analysis

1996 Fulbright Summer Seminar Abroad Program

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I. **Introduction**

The materials for this curriculum project are based on an interview with Mr. Wu Jianmin, Vice Chair of the Department of Psychology, Beijing Normal University (BNU), and a Chinese general psychology textbook that I obtained during my stay in Beijing. The Beijing Normal University is one of the 'key' universities in the Peoples' Republic of China. Its primary mission is to engage in educational research and teacher training. Since the establishment of the Republic of China in1911, the students at the Beijing Normal University and Beijing University have long been involved in the Chinese modernization movement such as the May Fourth Movement (1919), which was regarded by historians as the turning point in the rise of Chinese nationalism and its quest for modernization. However, during the 'great proletarian cultural revolution' (1966-1969), the university was virtually shut down. The department of psychology at BNU was reestablished in 1985 after implementation of Deng's 'open' policy. The department is now considered as the leading institution in educational research and teacher training in China. It offers programs in two-year teacher certificate, four-year bachelor, masters, and doctoral degrees in education.

General psychology is a required common course for all students at BNU. In 1989 the department published a standard textbook, _Psychology_, for the course, written by a group of faculty. It is in its 9th printing and was revised in 1996 to keep up with the recent research findings in China and abroad. The topics and content covered in this textbook, combined with my interview with Mr. Wu, provided me with the source materials for and a glimpse of the Chinese general psychology course.

For comparison purposes, I selected a widely used U.S. general psychology textbook, _Psychology_, written by Hilgard, Atkinson, Atkinson, Smith, Bem and Hoeksema, 12th edition, published in 1996. It was originally written by Earnst Hilgard in 1953 and, since then, it has been revised many times. The most recent edition was published in 1996. It is one of the most popular psychology textbooks on the U.S. college campuses.

American and Chinese psychology have quite different philosophical orientations. American psychology, in its attempt to make psychology a rigorous discipline, defines psychology as a scientific study of behavior and mental processes. It follows the philosophy of logical positivism, behaviorism, and functionalism. Chinese psychology, on the other hand, adheres to a Marxist concept of human nature. Accordingly, the psychological phenomenon, which is the object of study of psychology, is thought to be brain's reflection of objective social reality and individuality. The Chinese psychologists attempt to develop a psychology based on Marxist dialectical materialism with Chinese characteristics.

Because of its scientific orientation, American psychology heavily depends on empirical research on behavior. The American textbook cites thousands of published studies as references, some of them are as recent as 1994. The Chinese psychology textbook, in contrast, uses only a few citations, the most recent one being in 1984. The Chinese textbook is full of statements and observations without any references. In some instances in which references are made, they appear to be outdated from American point of view. Although the Chinese psychologists put great emphasis on brain mechanisms, they appear to be unaware of recent advancements in neural science. They continue using Pavlov's pseudo-neurological theory as an explanatory model for many psychological phenomena, ranging from memory to personality. Pavlov's discovery of classical conditioning is indeed an important contribution to the understanding of behavior; the phenomena observed are generally considered as the foundation of modern behaviorism. However, his explanation of conditioning based on postulated cortical excitation and inhibition is thought to be inadequate and has been discarded in American psychology. This reliance on Pavlovian theory as the dominant explanatory device in Chinese psychology may be due to current prevailing political ideology in China

In general, American psychology focuses on the understanding of behavior. It is largely devoid of political ideology or value judgment. Chinese psychology, on the other hand, is laden with political slogans, indoctrination of ideology, particularly in topics discussing motivation, character, volition, and morality. The statements such as 'cultivating communist belief and worldview', 'realization of communism is the proletarian revolutionary's ultimate motivation', and 'shaping a perfect person with noble motives for the country and the collective', 'learning from Reifong (a heroic figure in communist China)', etc. are common themes throughout the textbook. Mental illness was thought to be caused by incorrect political ideology, the discussion of which was completely omitted from the Chinese general psychology course. The text also contains many ethical instructions and moral exhortations, especially in discussing how the psychology of motivation, temperament, volition, moral education and character can be applied to the education of the youth, a traditional Chinese approach to education.

Although American psychology emphasizes the understanding of behavior, it does provide many suggestions as to how psychology might be applied to daily living. For example, the American general psychology course typically includes chapters on stress and coping strategies, and on the psychology of health. In chapters on learning and memory, study tips are often suggested based on the understanding of principles of learning and mechanisms of memory. Chinese psychology, on the other hand, stresses the applicability of psychology to the real world, particularly in education. In communist ideology, knowledge is to serve the state. Psychology, like any other disciplines, must be used for the good of the society. Therefore, each topic following description of characteristics of the phenomenon and underlying principles devotes many sections on applications in education. Perhaps the textbook selected for comparison is written for Normal University students, thus it may be biased toward applications in education.

The following is a detailed comparison of content of general psychology course between the U.S. and China:

II. Comparison of Topics

U.S.		China
Nature of Psychology	---->	Introduction: Object and Mission
Neurological Basis of Psychology	---->	The Entity of Human Psychology: The Brain
Psychological Development		None
Sensory Processes	---->	Sensory Processes
Perception (including Attention)	---->	Perception
Consciousness and Its Altered States		None
Learning and Conditioning	---->	Psychology of Intellectual Education
Memory	---->	Memory and Attention
Thought and Language	---->	Thought and Imaging Thought
Basic Motives	---->	Psychological Motivation
Emotion	---->	Emotion and Feeling
Individual Differences	---->	Measurement of Abilities
Personality	---->	Personality
Stress, Health, and Coping		None

Abnormal Psychology	---->	Mental Hygiene
Methods of Therapy		None
Social Cognition and Affect		None
Social Interaction and Influence		None
None		Character
None		Temperament
None		Moral Education
Appendix I: Brief History of Psychology		Appendix: Experimental Middle School Mental Health Education Outlines
Appendix II: Statistical Methods and Measurements		

III. Comparison of Content

U.S.	China
Nature of Psychology Psychology is defined as scientific study of behavior and mental processes.	**Introduction**: Object and Mission Psychology is defined as a science studying the origin and law of human psychological phenomena which include processes (sensation, perception, memory, thinking, and image) and individual personality.
Perspectives in psychology Philosophy: Socrates, Plato, and Aristotle Physiology Modern Perspectives Biological, Behavioral, Cognitive, Psychoanalytic, and Phenonmenological	Perspectives Confucius: Analects Aristotle Wunt Marx and Lenin Dialectical Materialism
Relations between psychological and biological perspectives Reductionism	Research Principles Objectivity Psychology through Action Developmental Causality
Methods of Psychology Generating Hypothesis Experimental Method control of variables, independent variables, dependent variables, experimental design, measurement, statistics, significance. Correlational Method Natural occurrence difference, coefficient of correlation, tests, cause-effect relationship Observational Method observation, survey, and case histories	Methods Observational Experimental control, independence and dependent variables, Laboratory and Field experiment Psychological Testing Survey - interview, questionnaire, and Portfolio Analysis
Interdisciplinary Approaches Cognitive neuroscience, evolutionary psychology, cognitive psychology, and cultural psychology	
Ethical Issues in Psychological Research	
Why Study Psychology? Understanding Human Behavior Law and Public Policy	Why Study Psychology? Establish worldview based on dialectical materialism. Understanding the psychological quality that teachers must possess. Improve educational quantity and quality. Help individual adjust to the world, improve psychological and physical well-being.
Specializations in Psychology	Specializations in Psychology

Neurological Basis of Psychology	---->	**The Entity of Human Psychology: The Brain** Psychological Organ - The Brain A Brief History of the Study of Brain
Neurons and Nerves Axon, dendrites, synapse, and glia Action Potentials Synaptic Transmission Neurotransmitter and Receptors Ach, GABA, dopamine, MNDA receptor, Long-term Potentiation Central Core and Limbic System Central Core of the Brain: Cerebellum, Thalamus, Hypothalamus, Reticular Formation Brain Imaging Molecular Psychology Limbic System hippocampus and amygdala The Cerebrum	---->	Structure and Functions of Human Nervous System - Structure Peripheral and Central Nervous System Neuron and nerve - dendrites, axon, synapse Nervous Impulse and its transmission Norepinephrine, GABA
The Structure Primary Motor Area, somatosensory are, visual area, auditory area, and associate area Asymmetries in the Brain Split-Brain subject Language and Brain Hemispheric specialization Autonomic Nervous System Sympathetic N.S. Parasympathetic N.S. Endocrine System Glands and Their Effects on Behavior Genetic Influences on Behavior Chromosomes and genes Dominant and Recessive Genes DNA Sex-Liked Genes	---->	Nervous System - Basic Operation Reflex and Reflex Arc Unconditioned and Conditioned Reflex Classical and Instrumental Conditioning - Pavlov and Skinner Higher-order Nervous Activity and Pavlovian Theory excitation and inhibition Spread and concentration action and reaction analysis and synthesis of hemispheres First Signal System - object perception Second Signal System - language

Psychological Development Interaction between Nature and Nurture Stages of Development Capacities of the Newborn: vision, hearing, taste and smell, learning and memory, and imitation		There is no chapter on developmental psychology in Chinese textbook.
Cognitive Development in Childhood Piaget's Theory sensorimotor stage, preoperational stage, concrete operation stage, formal operational stage	---->	Piaget's theory is mentioned tersely in the context of perceptual characteristics of the youth - logical thinking
Kohlberg's Theory of Moral Development		The Chinese text has a chapter on moral education.
Evaluation of Piaget's theory object permanence, conservation, moral judgment Alternatives to Piaget theory Information Processing Approaches, Knowledge acquisition approaches, Social Cultural Approaches Personality and Social Development		
Temperament Early Social Behavior Attachment Harlow's Study, Cross-Cultural Studies of Attachment Assessing Attachment sensitive responsiveness, infant temperament, attachment and later development. Gender Identity and Sex Typing Psychoanalytic theory, social learning theory, cognitive development theory, gender and schema.		Chinese textbook has a separate chapter on temperament.
Development After Childhood Adolescence: sexual development, psychological effects of puberty, and identity development.		The developmental characteristics of adolescents are discussed in the context of perception, memory, attention, thinking, emotion, feeling, volition, motivation, personality, and temperament.
Early Adulthood Middle Adulthood The Aging Years		There are no topics on adulthood and aging in Chinese textbook.

Sensory Processes	---->	**Sensory and Perception**
Sensation and Perception		What's Sensation and Perception
		Physiological Mechanisms of Sensation and Perception
		Analyzer (receptor, afferent never, and central nervous system)
Common Properties of Sensory Modalities	---->	Sensitivity
absolute and differential threshold, Weber's law, Fechner's law, Stevens' law.		absolute and differential threshold, Weber's law, Fechner's law
		Factors Affecting Sensitivity
		Time, interaction between analyzers, physiological states
		Development of Sensitivity
		social life and activity, systematic learning, and modality compensation
Sensory Coding		
From receptors to brain		
Coding Intensity and Quality		
Single cell recording technique		
Specific nerve energies		
Visual Sense	---->	Vision
Light		
Signal Detection Theory		Structure of eye and nervous pathway
Visual System		acuity
Seeing Light		
sensitivity and acuity		
light adaptation		Color perception
Seeing Color		after effect and flickering
color appearance		color mixture
color mixture		
color vision deficiency		Theories of color vision
theories of color vision		Young-Helmholtz trichromatic theory,
Young-Helmholtz trichromatic theory		Hering opponent-process theory
Hering opponent-process theory		
Auditory Sense	---->	Auditory Sense
Sound Wave: frequency, amplitude, and complexity		Stimulus: sound wave
		frequency, amplitude, and complexity.
		Physiological mechanism: Ear
Auditory System: Ear		Hearing Sound Intensity
Hearing Sound Intensity		
Hearing Pitch		
theories of pitch perception		
frequency theory		
place theory		
Artificial Ears and Eyes		
Smell	---->	Smell
Evolutionary significance of olfactory System		Olfactory Sense Pathway
Sensory intensity and quality		
Taste	---->	Taste
Gustatory System		Gustatory System
Sensory Intensity and Quality		Pressure and Temperature
Pressure and Temperature	---->	Pressure Sense
Pressure Sense, Temperature sense,		Temperature sense
Pain		Organic Sense
pain system, and pain determinants		Kinetic Sense

Perception (including Attention)

- Recognition and Localization System
  - PET Scan System
  - Different visual areas for recognition and localization
- Components of Recognition
  - Object Attributes
  - Brain Areas
- Localization
  - Segregation of Objects
  - Figure and Ground
  - Gestalt Principles of Grouping
- Perceiving Distance
  - Depth Cues
    - monocular and binocular cues
- Perceiving Motion
  - Stroboscopic Motion
  - Induced Motion
  - Real Motion
- Recognition
  - Early Stages of Recognition
  - feature detection in the cortex
    - •simple cell, complex cell, hypercomplex cell
- Matching Stage and Connectionist Model
- •simple network • network with feedback
- Recognizing Natural Object and Top-down Processing
  - Features of Natural Objects: Genons
  - Top-down Processing and Context
  - Context, Ambiguous Figures
  - Top-down Processing and Degraded Input
- **Attention**
  - What's Attention?
  - A process by which we select.
- Selective Looking
  - Visual Attention, Eye Movement
- Selective Listening
  - Cocktail Party Phenomenon
  - Shadowing
- Early and Late Selection
  - Electrical recording of attention
- Neural Basis of Attention
  - Posterior System: Location
  - Anterior System: Object Attribution
  - PET Scan
- Perceptual Constancies
- Lightness and Color Constancy
- Shape and Location Constancy
- Size Constancy
- depth cues
- illusion
- Perceptual Development
  - Discrimination by Infants
  - Method, Perceiving Forms, Depth, Constancies
  - Rearing with Controlled Stimulation
  - Sensory deprivation

Perception

- Shape Perception
- Gestalt Principles of Grouping
- Depth Perception
  - monocular and binocular cues
- Motion Perception
  - Stroboscopic Motion
  - Apparent and Real Motion
  - Autokinetic Movement
- Perception of Time
  - Social Perception
  - Types of social perception: perception of others, interpersonal perception, role perception, self-perception
  - Factors affecting social perception
- Basic Properties of Perception
  - Perception is selective, comprehensive, and constant
- Perceptual Characteristics of Adolescents
  - Purposiveness, increasing accuracy, increasing logical; Weakness: partiality, instability, and inaccuracy
- Applications in Education
  - Direction Observation: Combination of Images with Words, Apply Perceptual Principles to Prepare Teaching Aid

Cultivating the Ability to Observe:

Attention

- What's Attention?
  - Pointing and Concentrating
- Characteristics of Attention
  - Orientation, Concentration
- Functions of Attention
  - Selectivity, Sustenance
- Physiological Mechanisms
  - Pavlovian Theory of Attention
  - Brain: cortex, reticular formation, thalamus, hippocampus
- Theories of Attention
  - Broadbent Filter theory (1958), Treisman Theory (1969), Information Processing Model
- Types of Attention
  - Uncontrolled Attention
  - Factors:
  - Controlled Attention
    - Factors:
    - Automatic Attention
- Attention Span
  - Factors: object relations, lighting, complexity of task
- Stability of Attention
- Factors: environmental interference, etc
- Dividing Attention
  - Intensive Training
- Transfer of Attention
- Characteristics of Adolescent Attention
- Organizing Student Attention in Instruction
- Evoke controlled attention.

Consciousness and Its Altered States		There is no specific chapter in Chinese textbook discussing consciousness and its altered states.
Aspects of Consciousness		
Conscious		
Preconscious		
Unconscious - Freud		
Dissociation		
Automatic Processing		Automatic Attention
Dissociative Identity Disorder		
Sleep and Dream		
Stages of Sleep		
REM and NREM Sleep	---->	REM Sleep (in the context of imaging)
Sleep Disorder		
Insomnia and Narcolepsy		
Dreams		
Theories of Dream Sleep	---->	Pavlovian Theory of Dream
Psychoactive Drugs		
Depressant, Stimulant, Opiates, Hallucinogens, Cannabis		
Meditation		
Traditional Form of Meditation		
Meditation for Relaxation		
Effect on Meditation		
Hypnosis		
Induction of Hypnosis		
Hypnotic Suggestions		
The Hidden Observer		
PSI Phenomena		
Evidence		

Learning and Conditioning
- Classical Conditioning

Pavlov's Experiment

Phenomena and Applications
- discrimination and generalization
- second order condition
- conditioned fear
- conditioning and drug tolerance

Predictability and Cognitive Factors
- Rescorla's experiment
- Blocking
- Predictability and emotion
- Models of Conditioning
- Rescorla-Wagner Model
- Generation and Testing of Rules

Biological Constraints

Neural Basis of Learning
- Structural Changes
- Long-Term Potentiation
- Learning in Simple Organism
- Habituation and Sensitization

Operant Conditioning

Law of Effect - Thorndike

Skinner's Experiment
- Shaping
- Reinforcement
- Implications for Child rearing

Phenomena and Applications
- Conditioned Fear
- Generalization and Discrimination
- Schedule of Reinforcement

Aversive Conditioning
- Punishment
- Escape and Avoidance

Control and Cognitive Factors
- Contiguity vs Control
- Contingency Learning
- Complex Learning
- Cognitive Map and Abstract Concept
- Insight Learning
- Prior Belief

---->

Psychology of Intellectual Education

(Pavlov's conditioning is discussed in the context of physiological basis of psychological phenomena. However, there is no discussion of Pavlov's experiment proper and its related phenomena.)

"Reward" is discussed in conjunction with classroom instruction.

Punishment is also discussed in conjunction with classroom instructions.

Psychology of Intellectual Education

Motivation
- Complexity of Learning Motivation
  - Factors: Age, Personality, Social Environment, Education
- Cultivating Learning Motivation:
  - Innovative Teaching Techniques, Feedback and Reward

Acquisition of Knowledge
- Comprehension of Knowledge
  - through direction observation, modeling, and verbal instruction
- Factors
- How to improve comprehension?
  - Understand questions, variations, and real relations, systematizing knowledge

Solidification of Knowledge
- Teachers' Task:
  - Promote students self motivation.
  - Make materials interesting and observable.
  - Make materials related to students' thought and action.
  - Use multimodal presentation of materials.
  - Systematize learning materials.
  - Teach students how to review.

Application of Knowledge
- General Process of Knowledge Application
- Factors: degree of comprehension, nature of intelligence

Skill Development
- Stages of Skill Development
  - Orientation, Concrete Understanding, Verbal Labeling (with sound), Verbal Labeling (without sound), internalization
- Characteristics of Skill Development

Practice is the Basic Process of Skill Development
- Practice and Skill Development, Effective Practice

Transfer of Learning
- Factors, How to Facilitate Transfer

Development of Intelligence
- Knowledge and Intelligence
- How to Development Students Intelligence

Memory

- Three Stages of Memory
  - Encoding, Storage, and Retrieval
- Short-Term and Long-Term Memory
  - Evidence
- STM
  - Encoding - Acoustic and Visual
  - Storage - two systems, limited capacity, chuncking, Forgetting
  - Retrieval - Memory Search
  - Transfer from STM to LTM
  - Rehearsal
- LTM
  - Encoding - Meaningfulness
  - Storage - Organization
  - Retrieval - Retrieval Failure, Interference, Retrieval Model
- Encoding-Retrieval Interaction
- Emotional Factors
- Implicit Memory
- Memory in Amnesia
  - Amnesia
- Skills and Priming
- Implicit Memory in Normal Subjects
- Constructive Memory
  - Simple Inference
  - Stereotypes
  - schemas

- Improving Memory
  - Chunking
  - Imagery
  - Elaborative
  - Context
  - Organization
  - Practice
  - PQRST Method

----> **Memory**

- What's Memory?
- Types of Memory
  - Imaginal Memory, Concept Memory, Logic Memory, Emotional Memory, Motor Memory
- Informational Processing Model
  - ----> Sensory Memory, STM, and LTM
- Experimental Methods
  - Jacob's method, retention of concepts, learning method, cueing method, saving method, recognition method, S-R method, paired association method

- Basic Processes
  - Conscious and Unconscious Memory
  - Meaningfulness and Rote Memory
- Conditions for good Memory
  - Nature of Materials
  - Quantity of Materials
  - Sensory modality
  - psychological States: will, concentration, emotion, energy, and health

- Retention and Forgetting
  - Ebbinghous Forgetting curve
  - Proactive and Retroactive Interference
  - Serial Position Effect
- Recognition and Recall
- Memory Characteristics of Youth
  - Conscious Memory improves
  - Memory of Meaning improves
  - Verbal and Logical Memory improve
- Individual Differences in Types and Quality of Memory
- How to Improve Students Memory
  - Understand the Purposes of Mission
  - Use Correct Memory technique
  - Organize and Review
  - Cultivate Self-inspection Ability
  - Keep Physical and Psychological State Healthy

Thought and Language		**Thought and Imaging Thought** What's Thought? Characteristics of Thinking Processes Theories of Thought Classification of Thought Thinking Process Synthesis, Analysis, Comparison, Abstracting, Generalizing, Systematizing, Concretizing
Concepts and Categorization Prototypes Hierarchies Concepts Acquiring Concepts Neural Basis of Concept Acquisition	---->	Concept formation What's Concept? Concept Formation Concept Learning
Reasoning Deductive and Inductive Reasoning		
Problem Solving Strategies Representing the Problem Expert vs Novices Computer Simulation	---->	Problem Solving Stages of Problem Solving Problem-define the problem-set-up hypothesis - test hypothesis Factors: situation, emotion, motivation, cues, association, mental set, transfer, individual personality
Imaging Thought Neural Basis of Imagery - PET Scan Imaginal Operation Mental Rotation, Scanning an object Visual Creativity	---->	Imaging What's Imaging Imaging Process - Combination, exaggeration, personalization, typification. Types of Images Controlled and Uncontrolled Images, Reconstructed and Creative Images Factors: Creative Motivation, Prototype, Active Thinking, Idea and Hard Work Fantasy, and Ideal How to enrich students imagination and quality of thought
Basic Motives What's Motivation? Motivation determine direction and intensity of goal-directed behavior. Reward and Incentive Motivation Imprinting Drug Addition and Reward Homeostasis and Drive Temperature Thirst Hunger Physiological Hunger Cues Brain Mechanisms Obesity and Anorexia Genetic Factors Fat Cell and Dieting and Weight Control Eating: emotion, external cues, Bulimia		**Psychological Motivation** What's Motivation? Voluntary action is instigated by motivation. It initiates and inhibits action Characteristics of Motivation Energize Action Motivation is hidden and has adjusting function Reciprocity of Motivation and Action Nature of Motivation and Its Strength Primitive vs Higher Social Motives (affiliation, friendship, belongingness, achievement) Internal vs External Motives Human Motives and Conflict Needs, Orientation, Interest, Wish, Idea, Belief, Worlview Conflict: When motives are in conflict, collective needs should take precedent of short-term individual motives

Emotion

Components of Emotion

- Subjective experience, Bodily Responses, Cognition, Facial Expression, Reaction and Action Tendencies

Arousal and Emotion

- Physiological Basis
- Intensity of Emotion
- Differences of Emotion

Cognition and Emotion

- Cognition, Intensity and Differentiation of Emotion

Theories of Emotion

- James-Lange Theory
- Schachter-Singer Theory
- Appraisal Theory

Expression of Emotion

- Communication of Emotional Expression
- Blood Flow and Brain Temperature
- Energy and Disruption
- Attention and Learning

Aggression as an Emotional Reaction

- Biological Basis of Aggression
- Aggression as a Learned Response
- Imitation of Aggression
- Reinforcement of Aggression
- Aggressive Experience and Catharsis
- Viewing Violence and Its Effect

Emotion and Feeling

What's Emotion and Feeling?

- An attitude toward objects and events

Differences and Relations between Emotion and Feeling

Process of Emotion and Feeling and Their Effects

- Expression of Emotion and Felling
  - Internal bodily changes
  - GSR and brain waves
  - Facial expression
  - Gesture changes
  - Language changes
- Physiological Theories of Emotion
  - James-Lange Theory
  - Cannon Thalamas Theory
  - Lindsley's Theory
  - Routenberg's Peripheral Theory
  - Pavlov's theory
  - Arnold's Excitation Theory

Types of Emotion and Feeling

- Four Basic Emotions: Happiness, Anger, Sadness, Fear
- Intensity: Predisposition, Excitation, Emergency Reaction
- Higher Social Feeling: Sense of Morality, Ethics, Sense of Rationality

Characteristics of Emotion and Feeling of the Youth

- Individual Differences in: Predisposition, Intensity, Stability, Effectiveness

Cultivating Graceful Feeling and Emotion; Correcting and Adjusting Bad Emotion

- Cultivating Proletarian Philosophy of Life and Worldview
- Enriching Students Emotional Experience
- Adjusting Students Bad Emotional Feeling.

Individual Differences

- Assessment of Individual Differences
- Characteristics of a Good Test
  - Reliability and Validity
- Assessment of Intellectual Abilities
  - Historical Background
  - Stanford-Binet Intelligence
  - IQ
  - Wechsler Intelligence Scale
  - Group Ability Test
- Factorial Approaches
  - Spearman's g and s factors
  - Thurstone' Primary Mental Abilities
- Information -Processing Approach
- Multiple Intelligence

- Assessment of Personality
  - Trait Description
  - Eysenck's Personality Factors
  - Cattle's 16 Factors
  - Big-Five
  - Personality Inventory
  - MMPI
  - CPI
  - Q Sort
  - Project Test: Rorschach and TAT
  - Interaction between Nature and Nurture
  - Heritability
  - Misunderstanding of Heritability
- Personality-Environment Interaction
  - Genotype-Environment Correlation
  - Reactive Interaction
  - Evocative Interaction
  - Proactive Interaction
  - Some Unsolved Puzzles
  - Shared and Nonshared Environments
- Continuity of Personality Across the Life Course
  - Evidence for Continuity
  - Sources of Continuity
  - Continuity of Maladaptive Personality Pattern
  - Ill-tempered Men
  - Ill-tempered Women
- Sources of Discontinuity

Measurement of Abilities

- Structure, Classification, and Measurement of Abilities
  - Binet and Simon
  - 1918 Chinese Version of Stanford-Binet Intelligence Test
  - IQ
  - WAIS
  - Spearman's Theory
  - Thurston's theory
  - Guilford's Theory
  - Vernon's theory
- Classification of Abilities
    - General vs Special Ability: Binet, Piaget, and Stern
  - Reconstructive vs Creative Ability, Achievement vs Aptitude,Thorndike's Classification Scheme
- Individual Differences in Abilities
  - Normal Curve
- Individual Differences in Special Abilities
  - Child Prodigy and Adult Prodigy
- Development and Cultivation of Abilities
  - Conditions: heredity, nutrition, early experience, education and instruction, social action, Genus and Diligence: early education and instruction, scientific and extra-curriculum activities, individual instruction.
- Assessment of Personality
  - Method of Observing Actions
  - Field Experiment
  - Survey: Interview, Portfolio Analysis
  - Psychological Inventory
    - MMPI
    - EPQ
    - Y-G Personality Inventory
    - Rorschach Test
    - TAT

Personality

- What's Personality?
- Psychoanalytic Approach
  - Personality Structure
  - Id, Ego, Superego
  - Personality Dynamics
  - Conservation of Energy
  - Anxiety and Defense Mechanism
  - Personality Development
  - Psychosexual Stages
  - Modifications of Freud's theory
  - Evaluation

Personality

- What's Personality?
  - Constant, stable psychological characteristics
- Characteristics
  - Personality is Holistic.
  - Personalities share commonality and individuality.
  - Personality is stable but changeable.
- Personality Development
  - Biological Determinant - Heredity
  - Social Determinant - Environment
  - Dialectical Materialism
- Structure of Personality
  - Understanding must be based on the method of dialectical materialism
- Western Personality
  - Basic Freudian Theory
  - Rothacker and Lersch Theory
- Needs
  - What's Need?
  - Types of Needs
    - Biological Needs
    - Acquired Needs
  - Western Theories of Needs
    - Freud's Instinct Theory
    - Maslow's Hierarchical Theory
- Motivation
  - What's Motivation
  - Classification and Cultivation of Students' Motivation
- Interest
  - What's Interest?
  - Classification and Cultivation of Interest
- Value
  - What's Value?
  - Classification of Value: Morris
- Belief and Worlview
  - Development of Student's Worldview

Stress, Health, and Coping	There is no chapter on stress, health, and coping in Chinese textbook.
Characteristics of Stressing Events Controllability Predictability Challenging our Limits Internal Conflict	
Psychological Reactions to Stress Anxiety Anger and Aggression Apathy and Depression Cognitive Impairment	
Physiological Reactions to Stress Physiological Stress Response	Emergency Reaction The topic is discussed in the context of emotion. Selye's Studies (1974) Psychosomatic Medicine
How Stress Affects Health Direct Effects of Stress on Health Health Behavior	
Appraisals and Personality as Mediators of Stress Psychoanalytic Theory, Behavioral Theory, Cognitive Theory, Type A Pattern	
Coping Skills Problem-focused Coping Skill Emotion-focused Coping Skill Defense Mechanism	
Managing Stress Behavior Techniques Cognitive Techniques Modifying Type A Behavior	

Abnormal Psychology

Defining Abnormality
- Statistical Norm
- Social Norm
- Maladaptive of Behavior
- Personal Distress

What's Normal
- Efficient Perception of Reality
- Voluntary Control Over Behavior
- Self-esteem and Acceptance
- Affectionate Relationship
- Productivity

Classification of Abnormal Behavior
DSM-IV
- Anxiety Disorder
  - generalized anxiety and panic disorder, phobia, obsessive-compulsive disorder
  - Understanding Anxiety Disorder
  - Psychoanalytic, behavioristic, and cognitive view
- Mood Disorder
  - Depression
  - Bipolar Disorder
  - Understanding Mood Disorder
- Schizophrenia
  - Characteristics of Schizophrenia
  - disturbance of thought, attention, perception, and affect
  - Understanding of Schizophrenia
- Personality Disorder

Mental Hygiene

What's Mental Hygiene?
- Chinese History of Mental Hygiene
- Western History of Mental Hygiene
  - C.W. Beers
  - American Mental Health Movement

The Importance of Mental Health
- WHO Report

Criteria for Mental Health
- Differences between Normality and Abnormality
  - Statistical Criteria
  - Social Norm
  - Subjective Feeling
  - Personal Adjustment
  - Testing

Characteristics of Mentally Healthy Individual
- Face Reality
- Understand Self
- Good Relations with Others
- Optimistic Emotion
- Self-Esteem and Self-Control
- Enjoying Working

No discussion on classification of abnormal behavior in Chinese text.

Methods of Therapy Historical Background Early Asylums Modern Treatment Facilities Professionals Involved in Psychotherapy Techniques of Psychotherapy Psychoanalysis Psychoanalytic Therapy Behavioral Therapy Cognitive Therapy Humanistic Therapy Eclectic Approach Group and Family Therapy Evaluating Psychotherapy Comparing Psychotherapies Common Factors in Psychotherapies Biological Therapy Psychotherapeutic Drug Electroconvulsive Therapy The Effects of Culture and Gender on Therapy Enhancing Community Resources and Paraprofessionals Promoting Your Own Emotional Well-being	There are no discussions on psychotherapeutic methods in Chinese text. Cultivating Psychological Health Establish Correct Philosophy of Life based on Dialectical Materialism Accept Self in Reality Set Appropriate Level of Aspiration Acquire Happiness in Career Actively Participate in Social Activity and Human Relations Actively Participate in cultural and aesthetic activity Adolescent Mental Health Issues of Psychological Conflict Emotional Education Provide Guidance for Adolescent Outlines for an Experimental Middle School Mental Health Education
Social Cognition and Affect Intuitive Theories of Social Behavior Schema Stereotype Attributions Attitude Consistency of Attitude Functions of Attitude Attitude and Behavior Interpersonal Attraction Liking Romance/Sexual Attraction and Love Pair Bonding and Mating Strategy	No chapter on social cognition and affect is included in Chinese psychology.

Social Interaction and Influence Presence of Others Social Facilitation Deindividuation Bystander Intervention Compliance and Resistance Conformity to a majority Minority Influence Obedience and Authority Power of Situation Rebellion Identification and Internalization Persuasive Communication Reference Groups	No chapter on social interaction and influence is included in Chinese psychology.
There is no chapter of volition in American psychology textbook.	**Volition** What's Volition? A process by which human being overcomes obstacles and reaches the predetermined goal. Characteristics of Volition Free Will S-R theory Free will - Schopenhauer Instinct - McDougal The only correct view is based on dialectical materialism. Physiological Mechanism Cortical Motor Area Cortical Somatosensory Area Reflexive Mechanism of Voluntary Behavior Feedback Mechanism of Voluntary Behavior Second Order Signal System Language and Scientific Thinking Psychological Process of Volition Motivation, Establish Goal of Action Action Strategy and Choice of Tactics Overcome Obstacles Adjust Plan and Reach Goal Volition of Youth Individual Differences, Self-Awareness, Decisiveness, Self-Control, Perseverance Cultivating Strong Will

The topic of character is not discussed in American psychology	**Character** What's Character? Character and Temperament Physiological Basis of Character - Pavlov Structure of Character Attitudes toward self and reality Character and Volition Character and Emotion Character and Rationality Character Type Classify according to intellect, emotion and volition Introvert vs Extrovert - Jung Classify according to degree of independence Classify according to vocation choice Development of Character Factors: Family, School, Psychological State, Generalization of Motivation, Solution of Psychological Contradictions
The temperament is briefly discussed in the developmental psychology.	**Temperament** What's Temperament? • Speed, Intensity, and Flexibility of Psychological Activities • Inborn • Stability and Plasticity Temperament Type Sanguine Melancholy Choleric Phlegmatic Theories of Temperament Chinese Ying-Yang Five Elements Humors Theory Physique Typology Endocrine Theory Pavlov's Higher Neural Activity Theory Eysenck Trait Theory Assessment of Temperament Questionnaire Method Observation Conditioned Reflex Method Relations between Temperament and Education Temperament does not determine individual's social value and achievement Temperament and Health Temperament and Vocation Temperament and Education

There is no chapter on moral education in American psychology text.	**Moral Education** Morality and Character: An Introduction Morality and Character Mechanism of Moral and Character Formation Psychological Structure of Morality and Character Cultivating Morality and Character Appeal to Reason Moral Knowledge Education From Moral Knowledge to Moral Belief Development of Student's Moral Judgment Ability Appeal to Emotion Direct Emotional Experience for Good Moral Behavior Connect Moral Emotion with People and Images of Moral Deeds Emotional Experience of Conscious Moral Theories Guide by Model Evoke Moral Motivation Understand Moral Behavior Cultivate Moral Will Form Habits of Moral Behavior Correct Moral Behavior Deficiency Causes of Moral Deficiency Objective Factors: societal, Family, education Subjective Factors: Incorrect Moral Concepts, Weak Will, Curiosity and Blind Conformity Correction of Moral Deficiency Understand Motivation Eliminate Distrust and Rebellion Enhance Self-Esteem Cultivate Collective Pride Enhance Self-Confidence
Appendix I: Brief History of Psychology	Appendix: Outlines of an Experimental Middle School Mental Health Education
Appendix II: Statistical Methods and Measurements	

BOB [illegible]

China Project

Greetings Researcher!

The year is 2010. The world has changed dramatically in the last few years. The Communist government of the People's Republic of China has fallen. The single most important reason for this collapse was the emergence of a charismatic leader, Chin Won Young. He led the country to its first democratic elections and was overwhelmingly elected as the first president of the new country. He has the support of most of the congress, however many powerful hard-liners from Beijing's electoral districts were also elected and have formed a powerful alliance attempting to reinstate the former communist regime.

The President, with the support of his majority in Congress has determined to take several steps which will neutralize the power of the hard-liners. They have secretly decided to move the capital from Beijing, the home of most of the former bureaucrats who have lost their power and jobs, to Xi'an, the ancient capital far from Beijing.

You have been selected to be part of a research team which will help prepare for the public announcement of the move. In order to secure public support for the move and to solidify its political position, the government has decided to begin the excavation of the tomb of Emperor Qin of China. However, before these decisions can be publicly announced, much work has to be done so that the public and the rest of the world can be prepared. That is the responsibility of your research team.

As a sign of the new spirit of democracy, the President has asked that you select your own Research Committee Chairman, who will be responsible for organizing the several charges given to the committee. They include:

1. Evaluate the research documents provided to the committee. Rank them in order of reliability. Each document should be marked with a number according to the following scale:
   - A. Highly reliable and impartial.
   - B. Suspect in some areas, but generally reliable.
   - C. Generally unreliable, but contains some useful material.
   - D. Highly propagandized and of little use.

Note: Attach an explanation for your decisions. Be specific and make reference to the documents to support your position. List the criteria you used to make these decisions. What contradictions of fact did you discover? (40 Points)

2. The government has also requested a one page news release announcing the start of this project. Describe the importance of this event to the news media of the world.

(10 Points)

3. The President, Chin Won Young, would like to announce the event personally to the people of China. He has requested a two page speech to be drafted by the research team. (15 Points)

4. The newly formed Environmental Council has asked that you investigate and report any dangers that workers might encounter during the excavation. Describe what you expect to find during the excavation. (10 Points)

5. The Antiquities Council has requested a three page biography of Emperor Qin for distribution to the media. (25 Points)

Good Luck on this most important task!

Document Evaluation

Directions:

1. You are not limited to the documents attached. In fact, the President has strongly encouraged you to uncover new sources.

2. Please rate each document attached according to the instructions in the introduction. Place the letter indicating your rating on the top of the first page of each document.

3. For each document rated "A" or "D" give your reasons for that choice. What criteria did you first establish to arrive at that decision? What contradictions of fact, if any, did you discover?

Document 1

Qin Shihuangdi
male
Pronunciation: [chin shihwangdee]
also spelled
Ch'in Shih Huang-ti
(259--210 ªBC)
First true emperor of China, who forcibly unified much of modern China following the decline of the Zhou dynasty. His achievements in unifying, centralizing, and bureaucratizing China may have been influenced by those of Darius I of Persia, and followed precepts laid out by the legalist philosopher Xunzi. Aided by his chief minister Li Si he consolidated N defences into a Great Wall, and drove the Xiongnu (Huns) from S of the Yellow R. He conquered the S, built canals and roads, divided China into 36 military prefectures, destroyed feudalism, and disarmed nobles. He also standardized Chinese script, and harmonized axle lengths, weights, measures, and laws. His principal palace, accommodating 10`000, was connected to 270 others by a covered road network. He was buried in a starry mausoleum with 6000 life-size terracotta guards. The tomb has been excavated since 1974. Sima Qian

THE CAMBRIDGE BIOGRAPHICAL ENCYCLOPEDIA
edited by David Crystal
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REFERENCE DOCUMENT 2

SELECTED BIBLIOGRAPHY

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Gernet, J., A History of Chinese Civilization, 2d ed. (1995);

Hsu, I. C., The Rise of Modern China, 5th ed. (1994);

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Spence, J. D., The Search for Modern China (1990).

REFERENCE DOCUMENT 3

WebCrawler History Search

You searched for information about Qin. Here are results.

Xi'an and the Silk Road
Xi'an and the Silk Road Xi'an and the Silk Road Xi'an and the Silk Road Xi'an and the Silk Road China Xi'an Banpo Big Goose Pagoda Terra-cotta Silk Road dynasty Qin Marilyn Shea
Ancient Chang'an, the city of the Silk Road. After that, change came more ...

Birmingham Museum of Art First Emperor of China Email:...
The first exhibition in the United States focusing on the magnificent age of the First Emperor of China will be on view at the Birmingham Museum of Art during the summer of 1996, beginning July 1. Other objects include architectural remains from imperial ...
http://www.hansonlib.org/bmaxian.html

Xi'an Page
The Bell Tower and Drum Tower in the city of Xi'an date back to the Ming dynasty (1368-1644). Vault 2, to the north of Vault 1, contains formations of pottery soldiers as the flank force. The city wall of Xi'an, 11.9 Kilometres in circumference, was rebuilt ...
http://www.chinapages.com/shanxi/xian/xian.html

Condensed China: An Introduction
Condensed China: An Introduction [Introduction I The Origins of Chinese Civilization I The Early Empire I The Second Empire I The Birth of Modern China I Bibliography]. It has become somewhat more popular than I had dared hope; since the site first went ...
http://www.hk.super.net/%7Epaulf/china.html

5000 Years of Chinese History
China 5000 is part of the Chinese Culture Week, financially and formally supported by the Hong Kong, Republic of China, and People's Republic of China government, academy, and organizations. China 5000 is a timeline representation of Chinese History, ...
http://www.otal.umd.edu/china5000.html

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REFERENCE DOCUMENT 4

INTERNET REFERENCE

The World-Wide Web Virtual Library

Department of Chinese Studies, Vienna University
China WWW Virtual Library
est.: March 24, 1994 / last updated: Nov. 15, 1996 / 65 main entries maintained by Hanno Lecher (since Oct. 29, 1996)

People's Republic of China

Contents
- Introduction
- China Guides
- Government
- Academic Institutions
- Newspapers & Periodicals
- Political Information
- Business Information
- Society & Culture
- Not Found?

Other Related WWW VLs
- Internet Guide for China Studies
- Taiwan
- Hong Kong
- Macau
- Singapore
- Tibet
- Other Asian

Introduction
This site was established and until Oct. 28, 1996, maintained by T. Matthew Ciolek (ANU, Australia). It is part of the World-Wide Web Virtual Library Project (initiated at CERN) and keeps track of leading information facilities for the China section of the Asian Studies WWW Virtual Library hosted at the Australian National University.
On the pages of this WWW VL you will find carefully selected and annotated links to internet sites that give firsthand and unbiased information on the People's Republic of China or lead to important institutions there. If you are looking for links of rather scholarly character (such as libraries, databases, electronic journals and the like), please refer to my Internet Guide for China Studies.
This site will continuously be updated (usually twice a month), new links being included only after careful evaluation by the author. Since the internet is a fast living medium, the listed sites are checked at least once every two months. If you know of or maintain a relevant WWW site not listed here, or if you have any suggestions and/or corrections, you are invited to send me an e-mail (Hanno.Lecher@univie.ac.at). You also can register new sites with the WWW Asian Studies Newsletter. I hope this tool will be useful to everybody and I look forward to your comments.
You might also like to visit the following related pages:
- Internet Guide for China Studies (Vienna U., Austria)
- What's New in WWW Asian Studies (ANU, Australia)
- Asian Studies WWW Virtual Library (ANU, Australia)
- Asian Studies - Meta-Resources Register (ANU, Australia)
- Asian Studies - Asian Continent Infoservers (ANU, Australia)

•Asian Studies - WAIS Databases Register (ANU, Australia)

Important notes:
1.Clicking on an item will open a new window showing the site you just selected. To return to this WWW VL simply go back to the former window (if you are using Windows: press "STRG" & "TAB"). Every new site you open from within this WWW VL is to be found in the new window.
2.Chinese characters in this guide are in Big-5. To read Chinese characters (on this page as well as on many others) you have to install a Chinese system on your PC. You can download such a system via internet. The following sites give instructions and location:
•http://www.ccchome.com/ccc_top/c_instru/index.htm
•http://www.sinica.edu.tw/chinese-env/win31.html
•http://www.wesleyan.edu/phil/view.html
•http://www.cnd.org/software/catalogue.u8.html
3.Entries preceded by a single asterisk (*) were modified since the last update.
4.Links preceded by two asterisks (**) have been added since the last update.
5.You can print each part of the list by first clicking into the frame containing the data you want to print and then clicking on the "print" symbol of your net browser.

This page is maintained at the
Department of Chinese Studies, Vienna University

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REFERENCE DOCUMENT 5

INTERNET GUIDE TO ASIAN STUDIES

The World-Wide Web Virtual Library
asia-wwwvl.gif
Asian Studies WWW Virtual Library
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Edited by Dr T.Matthew Ciolek
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REFERENCE DOCUMENT 6

EXHIBIT
The First Emperor: Treasures from Ancient China
July 1 to September 1, 1996

This exhibition is organized by the Birmingham Museum of Art, The Administrative Bureau of Museums and Archaeological Data of Shaanxi Province. It is supported by an indemnity from the Federal Council on the Arts and Humanities.

This is the first exhibition ever in the United States to focus on the brilliant First Emperor of China (259-210 B.C.), the man who established the country of China and built the Great Wall.

The First Emperor: Treasures from Ancient China will be on view at the Birmingham Museum of Art July 1 through September 1, 1996.

This blockbuster exhibition will feature 80 priceless objects reflecting the history and culture of ancient China during the First Emperor's reign (221-210 B.C.). Highlights include 14 spectacular life-size terra cotta tomb figures from what is recognized as the archeological find of the century - the discovery in 1974 of the magnificent buried army of the First Emperor in Xian, China.

Other objects include opulent gold, turquoise, and jade jewelry; exquisite bronzes; coins; weaponry that amazingly is as sharp today as it was 2200 years ago; architectural elements from the lavish imperial palaces; horses' reins of solid gold; rare ceramic cooking vessels that fed the laboring masses at the tomb site; and a full-scale reproduction of a bronze chariot and four horses discovered at the tomb site. The majority of the objects on view have never been shown in the United States before, and many have never been exhibited in China.

THE FIRST EMPEROR: THE MAN WHO PUT THE CHIN IN CHINA

The vision and accomplishments of Emperor Qin Shihuangdi (pronounced Chin Sure-wang-dee) rank with those of Julius Caesar and Alexander the Great, yet he is almost unknown in the Western world.

In 221 B.C., the First Emperor unified the seven states that had been at war for centuries and created the country of China. The uniform system of law, government, currency, writing, and weights and measures that he established lasted well into the twentieth century.

During Emperor Qin's reign, his every action was devoted to protecting his empire, his people, and himself. He built the 2000-mile Great Wall to keep barbarians out (and his people in). 270 imperial palaces, connected by covered passageways, were called home. And from the moment he ascended the throne, he prepared for his death. Three hundred thousand laborers were enlisted to create the monumental terra cotta army that would protect his spirit in the afterlife.

Each of these 8000 life-size figures had individual features, and any one could be called a masterpiece. Fourteen figures (12 warriors and 2 horses) will on view in The First Emperor exhibition; this is the greatest number ever allowed to travel to the United States by the People's Republic of China. Three are recently discovered figure types: an armed charioteer, a chariot attendant, and what is believed to be a stable attendant. Birmingham marks the world debut of these figures. Large color photomurals will show how the figures were originally constructed, while other large-scale photomurals will transport the viewer to the spectacular excavations in Xian, China.

The First Emperor: Treasures from Ancient China will be an unforgettable experience of one of the most remarkable times and legacies the world has ever known.

TicketLink (205) 715-6000, 1-800-277-1700, or in person at the Museum.
Adults: $10 Youth (6-18): $5. Price includes free audio tour.
Group Sales: (205) 252-4055 (for 10 or more)

REFERENCE DOCUMENT 7

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REFERENCE DOCUMENT 8

Xi'an, A Visitor's Diary

The camels would be clustered in loose groups outside the city walls, the traders' camps a mixture of colorful tents, utensils, bags, and bundles. There would be cottons and exotic spices from India, metals and interesting ceramics , scrolls of paintings, and seeds. Above all, there would be silk; piles and cascades of silk in all colors and textures to take on the western journey after the present cargo had been sold. Inside the city of Chang'an the merchants would be getting ready to bargain to fill their stores with the latest imports. The Emperor's officials would usually take the best of the items, but there would be enough left to fill the homes of the wealthy and to filter into the rural areas to change life and expand it.

While camels had been gone for hundreds of years by the time we arrived, the city still has a charm to which we responded. Before we saw anything, members of the group were saying how much they liked the city. Trees lend color and softness to most streets and it is smaller and moves at a slower pace than Beijing. Through the windows of the train on our way from Beijing, we had seen the vast fields of Shaanxi Province, the golden color of a crop ripe for harvest enhanced by the soft light of dawn.
Xi'an sits on an ancient site and there are layers of cities of different names beneath and around you. The land is fertile, renewed yearly by the silt from the Yellow River. Since the age of nomads, people have settled in this rich land to take advantage of the relatively flat landscape, ready water, and ease of travel. It's a toy land for the archaeologists.

Banpo Village -- 5,000 B.C.

Six to seven thousand years ago, a stable village was built by a late Neolithic people. Banpo had about sixty buildings and housed over 200 people from two clans. It was a matriarchal society based on farming. The houses were thatch over wood beams while the floors were sunk 2 to 3 feet into the ground. Heat was provided by a central fire for the family. They stored food in underground caves, dug deep enough to protect it from wildlife and insects. The month before this trip I was in Chicago and stopped by the Field Museum. They have a model of a native American hut from a plains tribe. The similarity is striking. Food storage, architecture and the organization of the village all brought on dejà vu.
The Banpo worked together. They dug a trench around the entire complex both for protection and for drainage. There was a large meeting hall in the center of the village and central storage. Most of the tools (axes, hoes, knives) were of stone, but some implements were of bone (needles for sewing). The stone tools looked remarkably sharp, but it was still fortunate to be in an area where the soil was loose and easily tilled. Art, in the form of geometric designs and human and animal figures is found on many of their pots. The village had their own pottery which produced specialized pots for drinking, storage, cooking, and burial. Although adults were buried in the cemetery outside the village, children and infants were buried alongside the huts in special clay urns. I would like to know why. Over the next 3,000 years the descendants of these people would found new villages, begin to build cities, use jade, bronze, and copper and increase their skills in agriculture. The first dynasty or unified government is called the Xia and lasted from 2200 to 1700 B.C. give or take a few years. After that, change came more rapidly (or appears to from our perspective).

Terra-cotta Soldiers -- Qin Dynasty --221-206 B.C.

Xi'an is peppered with the enormous tombs of emperors, dukes, generals and other wealthy people who would commence building as soon as they achieved power. Confucius (511-479 B.C.) emphasized that the son owed the father filial piety. This principle applied to the filial duty required of the people to the dukes and the dukes toward the king. This respect carried past the grave; the son showed his respect by giving the father a lavish burial and memorials. Confucius also said that a man should not plan or build his own funeral. It violated the laws of propriety. That seems logical. It would prevent the proper expression of filial duty. But if you are an Emperor. . .

In 221 B.C. Ying Zheng (259-210 B.C.), King of Qin, became the First Emperor of Qin, (Qin Shihuangdi), when he managed to consolidate the neighboring states under his rule. He had begun work on his tomb shortly after becoming king of Qin at the age of 13. The work took 39 years. Everything about it is big and grandiose: it covers 56.25 square kilometers; there are terra-cotta models of 8,000 warriors; it took 700,000 workers to complete it; thousands of workers were *buried within the tomb; the tomb* has pearls embedded in the ceiling to represent the stars; rivers and lakes were modeled using liquid mercury -- the list goes on, even seeing it, you don't get the scope. The First Emperor does not seem to have been someone who enjoys a good argument. Confucianism also stresses the responsibility of the father (emperor) to the son (the people) and teaches that if you tax people too heavily and do not administer by the principle of propriety, your reign will not last and there will be rebellion. Excess was to be avoided. The core of Confucian philosophy is to advise good government. In 222 and 223 B.C. respectively, the First Emperor ordered the burning of books of history and philosophy and the death of 460 Confucian scholars who had the temerity to continue teaching the principles drawn from the past. He may have had them buried alive or just killed. Live burial was an old practice among the Qin. When Duke Mu of Qin died in 621 B.C., 177 slaves, citizens, and followers were buried with him. Duke Jing of Qin had at least 186 people buried with him when he died in 537 B.C. The practice is called "xun" and makes "following to the grave" have new meaning. The people who were buried with the ruler were supposed to continue to protect and serve.

Everything that was comfortable and necessary in this life was provided in the next. The First Emperor is supposed to have had the artisans who designed and built his tomb killed so they could not reveal its secrets. The tomb itself has not been opened yet. On the bright side, the First Emperor did not have 8,000 warriors buried with him; the clay models are an advance. The tradition of "xun" may help to explain the great care taken to make each model unique -- each of the 8,000 soldiers has their own facial features, hair-style, and when dressed in the same uniform, the folds and fit are unique. The First Emperor also managed to build over 6,000 miles of road to rival those of the Roman Empire, over a thousand miles of canals for flood control, transportation and irrigation, and consolidated three sections of what would be the Great Wall into a wall of 5,000 li. Just the work on the wall took 10 years and 300,000 soldiers and uncounted numbers of civilians. Qin Shihuangdi centralized the bureaucracy and government to control rival states within the empire. His innovations (traveling inspectors, bureaucrats reporting in a hierarchy, and the unification of the country through roads and canals) laid the foundation for future dynasties. Only by bypassing local control and providing services through the central power could you not only conquer neighboring states, but successfully govern and unite them. Centralization was particularly important in the Yellow and Yangtze regions. Flooding periodically wiped out years of work and required coordinated planning to build canals across territories to control it. The Qin dynasty was quickly overthrown following the death of the First Emperor. Succeeding dynasties expanded the organization developed in the Qin, but returned, in part, to the Confucian principle of governing for the welfare of the people.

The Silk Road

The first Han (206 B.C.-220 A.D.) emperors built upon the foundations of the Qin and expanded their territory enormously. Unlike the Qin, they allowed the cultures of the new territories to remain intact and encouraged trade and commerce among the various parts of the empire. The Han emperor, Wudi, needed allies to guard against threat from a strong neighbor. He had heard of a very strong and rich state to the west. There must have been some amount of travel over long distances at this time for news to have reached Xi'an of countries as far as India. There had been no official contact, so in 119 B.C. Wudi sent Zhang Qian to form an alliance. Just outside his own territory, Zhang Qian and his men were captured by a Hun tribe and held ten years before he could escape and continue his journey. That he continued is one of the amazing parts of the story. The power of the emperor was absolute, you finished your task. The fact that a second envoy does not seem to have been sent after Zhang Qian didn't return in a few years is a second curiosity.Zhang Qian's travels took him toward India. He found the country he sought, but the ruling king thought it was a little impractical to form a defensive alliance at such a distance. When Zhang Qian returned and told Emperor Wudi of what he had seen in these western states, he was sent back with a large delegation and items to trade. Silk was an immediate hit. Over time, silk exports reached as far as

Rome where it was a valued commodity. Silk feels wonderful to us now, imagine what it must have felt like to a people who had only worn loomed cottons and wools. Silk takes natural dyes readily, giving strong saturated color. Both cotton and wool mute the most vibrant dyes. So, instead of a defense alliance, they developed one of the first multi-national trade agreements.The effects on art, architecture, farming, and industry were immediate. There were direct imports of new products from the west including alfalfa, pomegranates, grape vines, and fine horses, but the real benefits to both cultures is less tangible. It fires the imagination to find that thoughts can be different from one's own. Walking through the exhibits in the Shaanxi (Shanxi) Provincial Museum is like walking through the history of the Silk Road. You begin with items from the Xia (2200-1700 B.C.) and move through history into the Ming and Qing dynasties. The collection from the Han through the Tang (618-907) and Song (960-1279) dynasties shows the changes of art and craftsmanship. It isn't just that the skills have developed and changed, many of the early pieces are detailed and executed to perfection, it is the viewpoint that has changed. The later works have a stronger reality base, a knowledge of the world. We left the museum with regret, so little time. I have provided links to some Chinese Art pages in case you are interested. Big and Little Goose Pagodas -- Buddhism in China

The Silk Road brought all sorts of strange and wonderful ideas to China in addition to the material trade. Politics, family relationships, philosophy, and religion would all be influenced by exposure to new concepts. In 1652, Xuan Zang returned from India where he had spent 18 years studying Buddhism. When he returned he brought manuscripts of Buddhist texts to translate into Chinese. He must have had an excellent advance agent, because the emperor sent a huge escort to meet his party and the entire city celebrated his return. The crown prince Li Zhi had built the surrounding temple in 648 and dedicated it to his mother. The Big Goose pagoda was added for the manuscripts brought back by the travelers. When Xuan Zang moved into the temple there was another feast and celebration. Xuan Zang was the equivalent of an astronaut returning to a ticker tape parade. His journey was at least as dangerous and certainly took longer. The quest of Xuan Zang is the basis for a folk tale called The Journey to the West. The tale has many variations: it is performed in opera, has several series of children's books based on it, and there is a feature-length cartoon with the appeal of early Disney. The Monkey King is a rebellious sort who is sent to live inside a mountain until he mends his ways. When Xuan Zang plans his trip, he needs an escort. Buddha is asked if he will allow the Monkey King to take on the task. The Monkey King has his work cut out for him. Shifu (Master = Xuan Zang) trusts everyone, including evil spirits disguised as good spirits. The Monkey King would prefer that this good man were a little more cynical and certainly less innocent. The Monkey King meets terrible forces of evil of every shape and size and defeats them all. The story ends when the group eventually manages to get to the west. Today the story is of the Monkey King's bravery and ability to resist evil. The original story emphasized the need to rebel and not believe everything you hear.

The Little Goose Pagoda on the grounds of the Jianfu Temple is called that because it is smaller, although it has more stories. It was completed in 709 A.D. when Buddhism was firmly established in China. The influence of Buddhism was so strong that Daoism, based on the teaching of Lao Zi, gradually adopted many of their rituals to maintain popularity among the people. We were told that the Little Goose Pagoda had lost several stories during an earthquake in the 1500's. It is difficult to tell, it looks complete. It is more delicate looking than the Big Goose with finer detailing in the brickwork. It, like the Big Goose pagoda, housed Buddhist manuscripts and is a part of a temple complex and monastery.

The Ming Walls

Skipping over a few centuries and many name changes, Xi'an during the Ming dynasty was refurbished and returned to prominence as a center of politics and trade. The Ming emperors rebuilt the walls, incorporating one corner left over from the Yuan dynasty in their design. While the architecture of the Ming is steadfastly angular, the curved rampart of Hun design adds grace to the design. The walls are flat and straight, tempting for a 15 K jog.The Bell and Drum Towers were also built during the Ming dynasty. The were used to keep time for the town and sound alarms. When we visited the Bell Tower, we were just in time for a concert. It was good planning on the part of our guide. Tuned bells date back to the

6th century B.C. They can be made of stone, brass, or bronze. The shapes used change over the centuries, those shown here date from the Song dynasty. [These are not the bells used to sound alarms -- they were huge.]

Xi'an Today

Xi'an has a thriving tourist business, hosts archaeologists from every corner of the globe, and it also is building a diversified economy. There are several major universities in Xi'an as well as art and trade schools. These schools provide the educational base on which the economy is being built. We stayed at Northwest University. Nancy Hu, a member of the staff at BPU, accompanied us and Northwest provided us with a local guide. We visited a silk factory where they were making scarves, embroidering panels, and making silk rugs. A small rug such as this one can take over a year to make. The skill and speed of the embroidery needle is something you have to see to believe. These skills are only a small part of the economy. As we drove around the area, we saw major modern markets for international export of clothing, furniture and electronic products. Xi'an is famous for its jiaozi, a sort of dumpling. On our second evening we went to one of the most famous restaurants specializing in this dish. On our way, we lost Nancy Hu and Beth. They turned up in a few minutes. They had stopped to buy some wonderful puppets from a vendor on the street. They were an instant hit. We sent Nancy to get some for every child we knew. She had a great time. She came back laughing. She was sure that the woman thought she was going to go into business in Beijing -- she had over twenty puppets! That in itself would have made the evening but then we had dinner. What a treat. The jiaozi just kept coming. There were about fifteen different types. These were shaped like chickens and contained – chicken. In one course, the jiaozi were pinched to make three little sections; each section had a different filling. Delicious. We were entertained with traditional music during the meal, which prepared us for the concert later.
We finished the evening listening to a concert of music from the Song dynasty. I won't go into detail because nothing would come close to hearing it and I wasn't able to find a recording. I looked in the shops the next day when we had free time and headed off to find the Great Mosque. On the way, we happened on an art exhibit from the Xi'an Art Academy. The exhibit was headed for Germany and they were raising money for the trip. Two of the women spoke English and give us a lecture on the different styles of painting. We added several small paintings to our growing collection of luggage and moved on to find the mosque. Instead we found a bazaar. With no guide and no rush, we meandered from stall to stall and had a great time. I watched this game for awhile, but not long enough to figure out the rules. We finally found the mosque in the end but decided to leave it for another trip.

http://zinnia.umfacad.maine.edu/~mshea/China/
xian.html
Last update: February 1996
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REFERENCE DOCUMENT 9

China's Wall of Doom

(A&E Home Video, 19 Gregory Drive South Burlington VT 05403. $24.95 plus $3.95 Shipping and handling. Catalog # AH12335 Produced by Filmroos. Inc. Executive Producer Bram Roos, Narrator Leonard Nimoy, 1996.)

Quote from the back of the video case:

China's Wall of Doom

As China slowly emerges from centuries of isolation, wondrous artifacts have been revealed to the world for the first time. China's Wall of Doom is an awe inspiring reminder of a time when rulers exercised absolute power over their subjects. Filled with 7,000 life-size terra cotta statues, this hallmark from the Ming Dynasty is as strange and compelling as the more famous Great Wall of China Yet the Wall of Doom holds a secret that sets it apart, for inside is the tomb of the Emperor who had it built. Nearby an entire army of soldiers is interred, eternally guarding their leader. Join Ancient Mysteries™ to discover the incredible story behind this fascinating tomb.

REFERENCE DOCUMENT 10

Tomb of Qin Shi Huang Di

The tumulus of the first emperor of China, Qin Shi Huang Di,is 22 miles east of Xi'an near Mount Li. After the thirteen year old boy king, Ying Zheng, inherited the throne of the Kingdom of Qin in 246 B.C., he spent 25 years in armed struggle conquering all the other kingdoms in China. This great and cruel historical figure left behind a massive and grand mausoleum, the first of its kind in China. The mausoleum was creative, magnificent and richly furnished. However, it was an imperial tomb filled with tears and bloodshed as well.

Emperor Qin Shihuang's Mausoleum is located north of the Lishang Mountains in Lintong County in the Area of Xi'an. The lofty earth rammed mound above the tomb, set off by the Lishan Mountains and the glimmering Weihe River, looks imposing, serene and extraordinary. The whole setting allegedly looks like a lotus flower. From a geomantic point of view, the tomb occupies a propitious "lotus-nut" location, hemmed in by the "lotus-petal" peaks of the Lishan Mountains. This enchanting landscape may well present itself before everyone's mental vision.

Emperor Qin Shihuang's Mausoleum, which was modeled after the Imperial Palace, covers an area of 56.25 square kilometers.

The lofty earth-rammed mound, rising dramatically from its center, has a grand and sumptuous palace underneath, and two walled enclosures. The inner wall has a circumference of 3870 meters and an outer one of 6210 meters. Each of the walls has four corner towers and watch tower crested gates on all four sides. The mausoleum assumes the features of the imperial capital city in layout. The periphery of the city wall is dispersed with the satellite tombs, subordinate burial pits and other remains that come out in various shapes and sizes. This indicates that the mausoleum just has about everything that was available in the capital city. With the deepening of the archaeological work on the mausoleum over the years, more and more relics have been discovered, including ten subordinate burial pits, hundreds of satellite tombs and the foundation bases for inner and outer city walls, the imperial coffin chamber, the emperor's rest room and the Garden Temple. The historical remains that have been excavated and sorted out include the bronze horse drawn carriage vault, the building site west of the mausoleum, the stable pit, the rare bird and animal pit, the subordinate tombs for princes and princesses in Shingjiao Village, and the mausoleum builders' cemetery in Zhaobeihu Village. These relics are of great archaeological value to our understanding of the Qin dynasty and to our understanding of its social system, culture , customs and material civilization.

There is no doubt that the underground palace below the earth rammed mound is the most enchanting and mysterious of all relics. According to The records of Historians and The Annals of the Han Dynasty, the palace was inlaid with stone, reinforced with bronze, and provided with rare vessels, treasures and furniture. The ceiling was furnished with such astronomical signs as the moon, the sun and constellations. Besides, mechanically driven mercury rivers and lakes constructed to represent the earthly world. Exquisite palatial structures were dispersed along the rivers and lakes so that Emperor Qin Shihuang could make a temporary stay there during an inspection tour in the nether world.

Modern science has offered evidence that there is a large quantity of mercury in the underground palace of Emperor Qin Sihuang's Mausoleum. Because of its vertical volitization, the center of the earth rammed mound is usually dominated with strong mercury over an area of 12,000 square meters and registers a mercury level more than tenfold as high as the surrounding area. This, more or less, indicates that the Records of Historians and the Annals of the Han Dynasty present a faithful and reliable account of Emperor Qin Shihuang's underground palace. Nevertheless nothing more about the palace is known to us, for it lies hidden under an area of more than 200,000 square meters. The interior of the palace still remains something in imagination and an impenetrable mystery to us. We are looking forward to the day when its size, depth, and architectural structures and rare treasures will be made known to the whole world.

Sumerfield, John, Fodor's China,Fodor's Travel Publications, New York, 1994.

REFERENCE DOCUMENT 11

EMPEROR QIN AND HIS MAUSOLEUM

Emperor Qin Shihuang, the first Emperor of China (259-210BC), had Ying as his surname and Zheng as his given name. He was a feudal emperor credited with rare gifts and bold strategy, as well as the founder of China's first multi-national and feudal empire: "Qin". He was born during the Warring States Period when seven separate feudal kingdoms were constantly at war with each other. He came to the throne of the state of Qin at the age of thirteen and took the helm of state when he was 22. During his reign he fought for ten years to unify China, finally putting an end to a situation that had lasted 5000 years.

After the unification of China he ordered that the legal codes, currencies, written languages, axle length of carts, and weights and measures all be standardized. Thus he consolidated his newly established economy.

In order to strengthen his totalitarian rule, he enforced severe laws, extorted excessive taxes and levies and conducted successive military campaigns. He went in for large scale construction such as the Great Wall, the imperial highways, the E Pang Palace and many other luxury vacation palaces. He ordered that books of various schools be burned and had more than 460 scholars buried alive.

In Chinese history, because of the deep rooted superstitious belief treating the dead as living , almost all of the feudal rulers attached great importance to the construction of their mausoleums. The first emperor brought this practice to an unprecedented height. His mausoleum is located at the foot of Mount Li. It looks like a hill and can be seen from a long way off. Its construction began immediately after the emperor ascended the throne at the age of thirteen. At the height of its construction laborers sent to the construction site numbered approximately 720,000 and it took 37 years to complete the project. The construction was not quite finished when the emperor died . According to Sima Qian (146-86 BC) grand historian from the Western Han dynasty, the interior of the mausoleum was "to bore down to the Three Spring and there a foundation of bronze was laid and the sarcophagus placed thereon. Rare objects and costly jewels were collected from the palaces and from the various officials and were carried thither and stored in vast quantities. Artificers were ordered to construct mechanical crossbows, which if anyone were to enter., would immediately discharge their arrows. With the aid of quicksilver, rivers were made and a great ocean, the metal being poured from one to the other by machinery. On the roof were delineated the constellations of the sky, on the floor the geographical divisions of the earth. Candles were made from the fat of the walrus calculated to last a very long time." Similar description is given in the historical written by Ban Gu grand historian from the Eastern Han Dynasty.

From this we can see that the interior of the mausoleum is a grand and gorgeous palace and treasure house. Historical records also tell us that by the order of Hu Hai, the son of the second emperor of Qin, all the concubines and palace maids who were without children were buried alive to accompany the dead monarch when he was entombed. For fear that the secrets of the internal structure and the whereabouts of hidden treasures would leak out, thousands of the craftsmen who had been engaged in the construction were also shut up inside and buried alive.

The data of archaeological excavation and drilling have confirmed to a great extent the reliability of the historical records. It has already been known that the lay-out of the mausoleum, which covers an area of 56.25 so.km, consists of two sections, an Inner City and an Outer City, both rectangular in shape. The Inner City measures 580m. from east to west and 1,335m. from north to south, and its perimeter is 6210m. Most parts of the city walls which were built of packed earth collapsed, only the foundations which are about eight metres wide remain, hence the original height of the city walls is unknown to us. There used to be gates and watch towers on the four sides of both the Inner and Outer City wall, and turrets were built at the four corners of the Inner City wall. The mausoleum itself lies in the southern part of the Inner City. Originally the mausoleum was 115m. high. After over 2,000 years of weathering, the mausoleum today is still more than 70m. in height. The underground palace is where the First Emperor's coffin was placed. Though the mystery of the underground palace is still unknown, scientific drilling has shown that the surface layer of the mausoleum contains an unusual quantity of mercury, hence the record that mercury was poured into the underground palace to simulate rivers and seas has proved to be true.

Also discovered around the mausoleum are a lot of relics such as the remains of the residential palaces, chamber palaces, and other palace constructions, large number of tubular bricks, plate tiles, eave tiles, pentagon sewer pipes, pottery [illegible]ngs for the wells, weights, gold and silver inlaid musical bells, etc. Especially worth mentioning is a big eave tile in the shape of a semicircle. It is 48 cm. high with a diameter of 61cm. It is very rare among the ancient building materials, thus it can be called "the king of eave tiles". As for the underground cultural relics, they are even more abundant. At present several hundred burial sites and satellite pits have been discovered among which the burial pits of the Terra-cotta Army are the most brilliant. Their discovery plays an extremely important role in bringing to light the mystery of Qin Shihuang's Mausoleum.

Wu Xiaocong, A Wonder of the World, Treasures of the Nation, Shaanxi Travel and Tourism Publishing House, Xi'an, People's Republic of China, 1995.

Project for 1996 Fulbright Scholarship To China
China: Tradition and Transformation

"Warfare is the greatest affair of State, the basis of life and death, the Way to survival or extinction. It must be thoroughly pondered and analyzed".

■ *Sun-tzu, The Art of War*

THE DRAGON ROARS

By

Mr. Lamont C. Colucci
Madison, Wisconsin

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Introduction- Purpose/Rationale

The Peoples Republic of China will be the next superpower in the 21st Century. She will rise to prominence economically, politically and militarily over the next few decades. The PRC will either rival American supremacy or work around it. The background information presented here will assist the educator in an understanding of the security issues that face the PRC and how these could lead to conflict.

THE DRAGON ROARS

> *"Warfare is the greatest affair of State, the basis of life and death, the Way to survival or extinction. It must be thoroughly pondered and analyzed".*
>
> ■ *Sun-tzu, The Art of War*

The recent news should make us all ponder the East Asian region with a very critical eye. In March of 1996 the PRC launched the largest military exercise ever seen in the Taiwan strait. Why did they do this? What is the goal of such demonstrations? Is this the prelude to war? In order to fully understand this event, a clear understanding of the following is required: Chinese military, the military role in the succession issue, U.S interests in the region, general PRC trends in foreign policy and lastly the Taiwan straits case study.

The Chinese military, usually grouped under the acronym the PLA or Peoples Liberation Army has existed since 1927 and it spearheaded Mao's revolution. It was first battle tested during the Korean war and during the Cultural Revolution it restored order. However, during these times the PLA was a peasant force, weaned on low technology and guerrilla warfare. When Deng Xiaoping took the reigns he ushered in an era of professionalization which has

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now culminated in the anointed heir, Jiang Zemin as head of the CMC or Central Military Committee. Throughout this article I will refer primarily to four men: Deng Xiaoping who has ruled China since 1978, now 92 is considered "Paramount Leader" of the PRC. His ideas of capitalism without democracy are essentially the China that we see today. It is his death that may cause a succession crisis in the PRC. Second is Jiang Zemin, now 70 is the Current Party Chairman, President, former mayor of Shanghai and hand picked successor by Deng. He is often cast as a "fence straddler" between the hard-liners and reformers. Third is Li Peng, now 67, he is the Premiere of China and runs the day to day government. He is clearly a hard-liner and is the one who ordered martial law in 1989. Last is Lee Teng Hui, the newly elected President of Taiwan who is straddling a tightrope between independence and tradition.

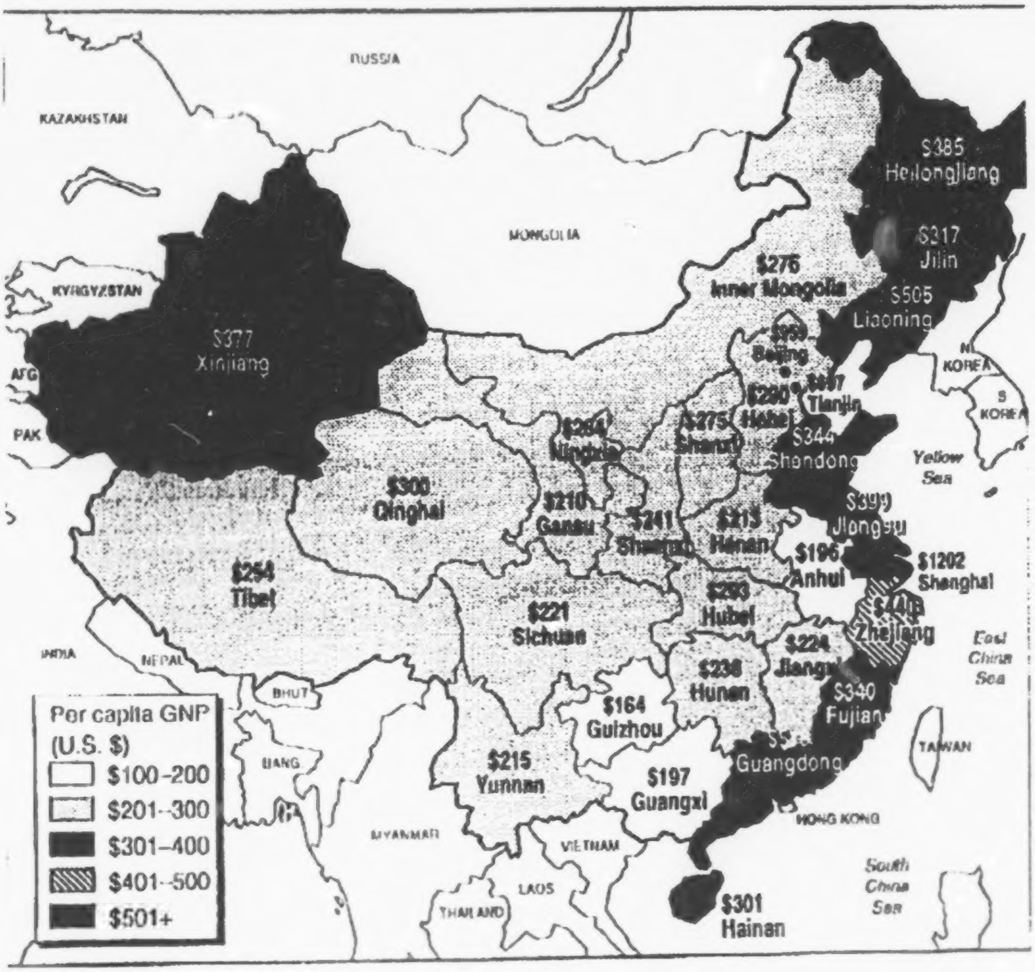
In 1989 the military solved the "problem of the students" with the use of force in and around Tiananmen square and other areas. Since that time, the PLA has enjoyed a higher degree of prominence and power in both political and foreign policy circles.

The PLA has gone under great transformation in the past few years. It is clearly modernizing, upgrading and changing its doctrines to fit new goals and times. However, a question of how they will fit into the Chinese political scene is of greatest importance. The PLA has never had a tradition of loyalty to the nation. In theory they have had loyalty to the Communist Party but this translated into loyalty first to Mao TseTung and then to Deng Xiaoping. Hierarchical arrangements have always been intensely personal and not very professional.

The great unanswered question is what will happen upon Deng's death. Jiang Zemin has made it priority one to use nepotism and favoritism to place his own loyalists into positions of power into the PLA. He has most likely had to parley favors in order to insure whatever loyalty he has. This has led many to believe that upon Deng's death the military will have a greater say in the foreign policy of the PRC. A common slogan after Tiananmen was "The PLA loves the people and the people love the PLA". However, the "people" have little say about the government or the PLA. In actuality if there is a struggle it will be struggle between elites. On August 1st, 1996, Chinese defense minister Chi Haotian said:

> We will build up a powerful army be relying on the advancement of science and technology, making greater progress in defense related science and technology...stick to the correct political orientation and to the absolute leadership of the party over the army...with Comrade Jiang Zemin at the core.

This was largely interpreted as a great victory for Jiang. If the army is truly behind him, his transition to full power will be much smoother.


RUSSIA
KAZAKHSTAN
MONGOLIA
KYRGYZSTAN
AFG
PAK
INDIA
NEPAL
BHUT
BANG
MYANMAR
VIETNAM
LAOS
THAILAND
N. KOREA
S. KOREA
Yellow Sea
East China Sea
South China Sea
TAIWAN
HONG KONG
$385 Heilongjiang
$317 Jilin
$505 Liaoning
$275 Inner Mongolia
$959 Beijing
$887 Tianjin
$290 Hebei
$275 Shanxi
$264 Ningxia
$344 Shandong
$377 Xinjiang
$300 Qinghai
$210 Gansu
$241 Shaanxi
$213 Henan
$399 Jiangsu
$196 Anhui
$1202 Shanghai
$254 Tibet
$221 Sichuan
$293 Hubei
$440 Zhejiang
$224 Jiangxi
$238 Hunan
$164 Guizhou
$340 Fujian
$215 Yunnan
$197 Guangxi
Guangdong
$301 Hainan
Per capita GNP (U.S. $)
$100-200
$201-300
$301-400
$401-500
$501+

However, this dissension reflects the division in Chinese society as a whole. The enormous disparity between the coastal regions and the interior could spell increasing amount of trouble for the leadership and the PLA. Two major factions have emerged within the military.

"Neo-Conservatives" Hard-liners	Internationalists
Anti-Western, reactionary	Reformers
Upper Ranks	Middle and Lower Ranks
Reliance on Soviet Technology/Weapons	Western Technology
Chauvinistic	Forward looking even Pro.U.S
Populist/Authoritarian Government	Potential Political liberalization
Loyalty to the Party comes first	Loyalty to the Nation comes first

Note: These are broad generalizations that do not fully capture the sub groups and intricacies of the problem but do serve as a general model. Further, these are also factions inside the government such as between Li Peng and Jiang Zemin.

These factions may lead to a major crisis should an internal or external threat erupt.

In an effort to insure the loyalty of the army to the Party, the Party has political commissars to each unit and political departments to each military department that run on a parallel hierarchy to insure and observe the loyalty to the Party. However, as Ellis Joffe put it, the PLA is indispensable to politics:

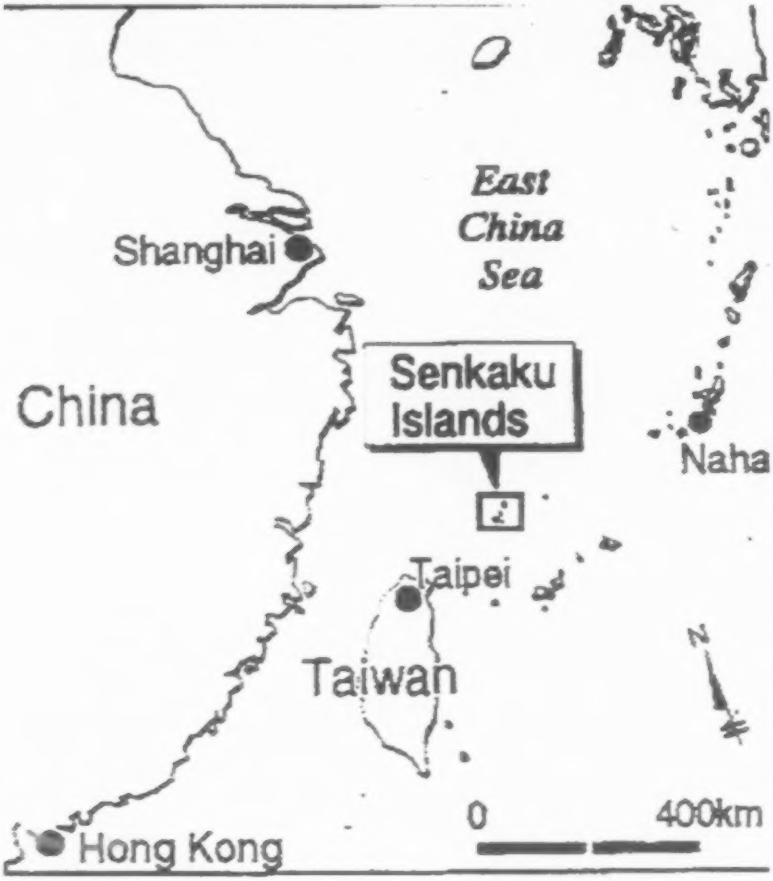
> This is because the command of the forces which may be used to determine the outcome of an elite power struggle, displace rebellious local figures, put down a mass uprising or even carry out a coup.

What is the PLA concerned with? Modernization/Budget, Nationalism, External and Internal Threats, and Making Money.

Modernization and Budget: The Chinese military budget's public figures have jumped six fold in the last decade. When inflation, currency exchange, and purchasing power are factored in the PLA's budget is around $140 billion calculated by the RAND corporation. The growing trend in modernization requires a large budget. The PLA was both scared, and impressed by U.S actions in the 1991 Gulf War. They saw how a small, disciplined, high technology force totally destroyed a much larger, ill disciplined and technologically inefficient Iraqi force. The PLA is getting away from the large war concept and is devoting time to fighting doctrines that emphasize localized war's possibly against Vietnam and Taiwan. Further, since 1988 the development of the "fist" or special forces has become integral to their war fighting planning. In 1988 the PLA established a 15,000 "Rapid Reaction Force" which now may exceed 200,000. This is combined with new advances in hardware which in 1991 commissioned a variety of new surface ships, mainly frigates and destroyers. It is also coupled with purchases such as the 1992 purchase of 26 SU-27 aircraft from the former Soviet Union, the desire to purchase 22 Kilo class submarines and the co-devolpment with Israel, Pakistan and Iran of a variety of new weaponry such as aerial re-fueling and early warning systems, many modeled on U.S. technology such as the F-15. In missiles the Dongfeng-5 ICBM has a range of 12,500 miles and the Chinese are pushing the envelope on cruise missile technology. Needless to say they have a long, long way to go to catch up to the technological standards of the United States, but they are headed in that direction.

Nationalism: Nationalism is key to the morale of the PLA. However, it must also be seen in terms of China as a whole. With Maoist communism, ideologically dead or at least dormant, and with the traditional forms of Chinese society so severely damaged under the Mao years, the Party and the Army have been forced to tap into a growing nationalism. This is often poorly expressed in the recent best seller The China that Can Say No, which tends to blame all of

Chinese problems on the United States, England and Japan, all united in a grand conspiracy to keep China down. Although this kind of thought has been dismissed by serious Chinese intellectuals (just as the original The Japan that Can Say No of the 1980's was dismissed in Japan) there is a growing national, patriotic feeling that may turn anti-western. Jiang Zemin's campaign, called "Spiritual Civilization" dictates the need to behave decently among growing, hectic material prosperity. This is done through tapping into nationalism and the call to duty. Jiang and the military have realized that there is broad popular support over four international issues, Taiwan, Tibet, Diao-yu(Senkaku) and Japan. However, there is little broad popular nationalism about domestic programs except in the most vague of senses.



External and Internal Threats: The PLA will be the ones called on to defeat any perceived threat whether external or internal. On the external end the PLA may be called on to fight in a variety of areas. The RAND corporation commissioned study posed 13 potential military conflicts in Asia, of these 6 involved the PRC and 5 were initiated by China.

MONGOLIA
RUSSIA
N. KOREA
S. KOREA
JAPAN
CHINA
BURMA
TAIWAN
LAOS
THAILAND
PHILIPPINES
CAM.
VIETNAM
MALAYSIA
INDONESIA

These were: Chinese fighting over the Spratly islands, attempted closing of the Indonesian straits, PRC invasion of South East Asia, and PRC invasion of Taiwan. One scenario was internal which was based on a Chinese civil war. Added to that list could be uprisings in Xinjiang and Tibet.

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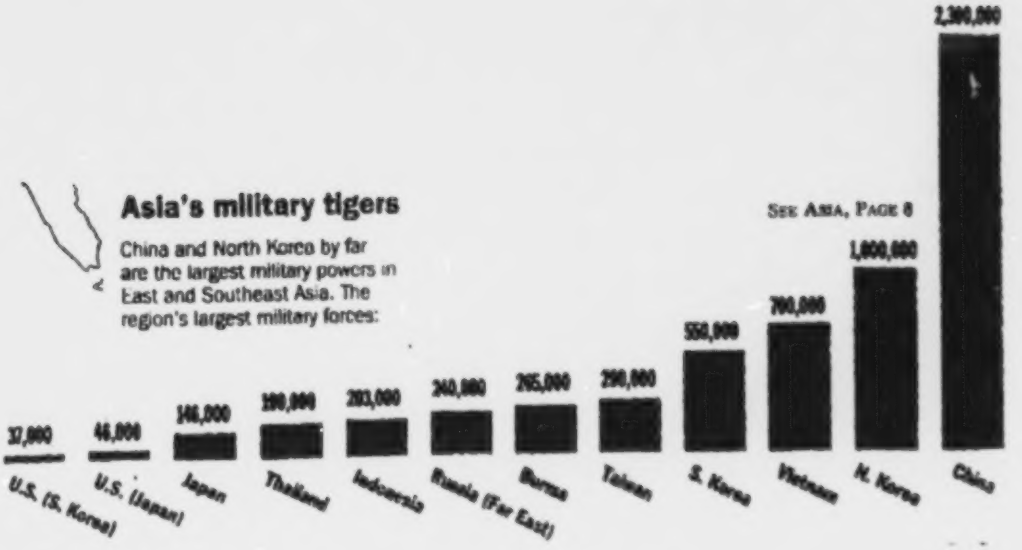


Asia's military tigers

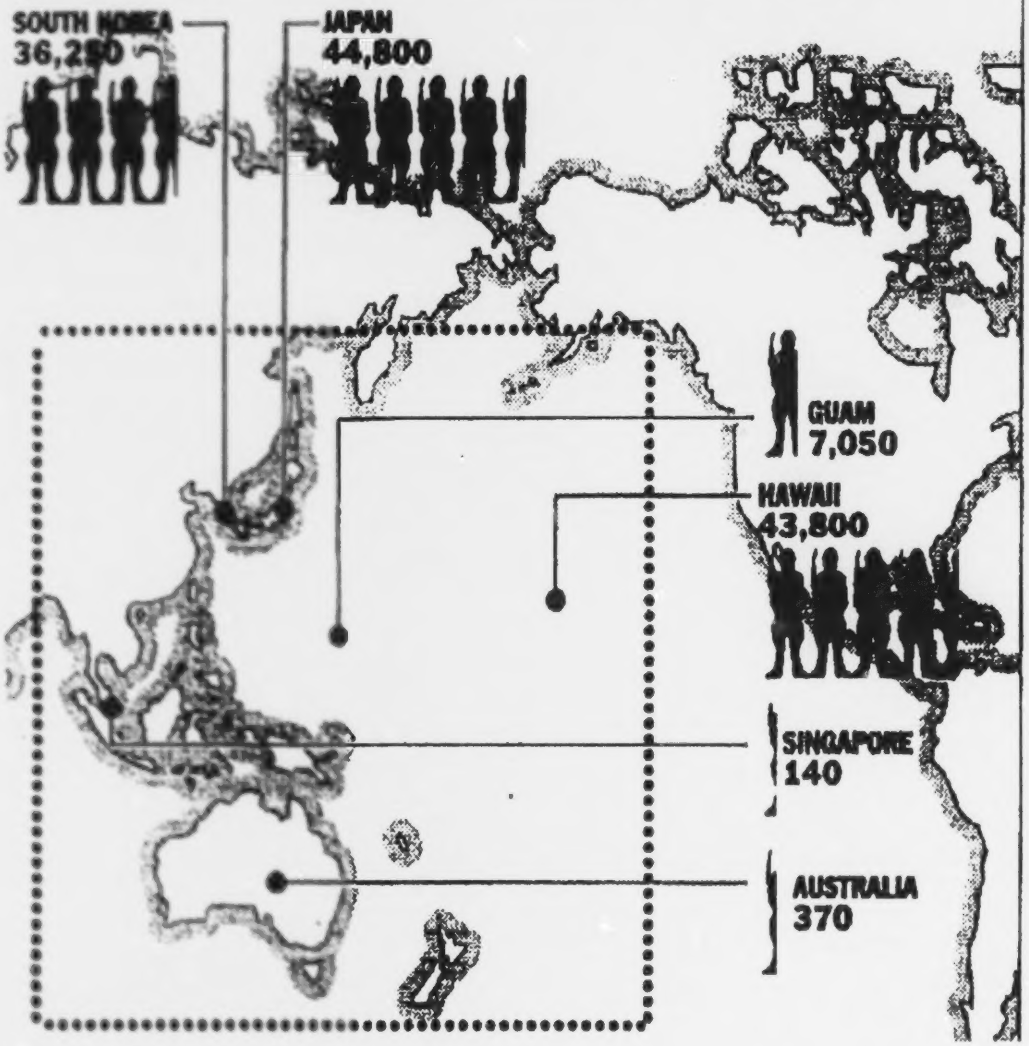
China and North Korea by far are the largest military powers in East and Southeast Asia. The region's largest military forces:

SEE ASIA, PAGE 8

Making Money: The PLA is perhaps the largest company in China. 54% of Chinese consumer and military goods are made by NORINCO-Northern Industrial Company which is under PLA supervision, 30% of all Chinese consumer goods are made by Poly Technologies Industrial Company, the 2nd largest producer of Chinese small arms and is under the direct control of the PLA. A vast number of these goods are trade goods exported to the United States. All petroleum and natural gas production is also under the PLA which gives special pause when thinking about the Spratly island issue. On the negative side for the war hawks, the PLA is so busy making money that it may not want to be "diverted" into war fighting. This ranges the gamut from harvesting beancurd in Guangdong, producing toys in Shanxi, raising pigs and chickens in Fujian to running brothels, gambling dens and discos in Beijing. The PLA euphemistically calls these "production bases". Not only does this provide excellent incomes but it also helps fuel their modernization plans. However, it also has led to massive corruption.

U.S Interests in the Region:

U.S. troops stationed in Asia-Pacific region


SOUTH KOREA
36,250
JAPAN
44,800
GUAM
7,050
HAWAII
43,800
SINGAPORE
140
AUSTRALIA
370

U.S policy in the region has gone through a variety of shifts mainly caused by drastic changes in the world scene:

1. The Collapse of the Soviet Union and diminished Russian Threat
2. Rising Nationalism in a variety of forms
3. The large U.S investment in East Asian security
4. Rising economic competition especially from China and Japan
5. Weapons Proliferation

In essence the United States has played two key roles:

1. A the main guarantee of regional stability primarily with its forward military presence such as the 37,000 troops in South Korea and 47,000 troops in Japan.
2. The promoter of free trade and communication via both bilateral agreements and vehicles like APEC

In relation to China, United States foreign policy and foreign policy makers are breaking down into two camps. This mirrors the two camps of Japan Bashers and the Cherry Blossom gang in relation to Japan. For China the two camps are:

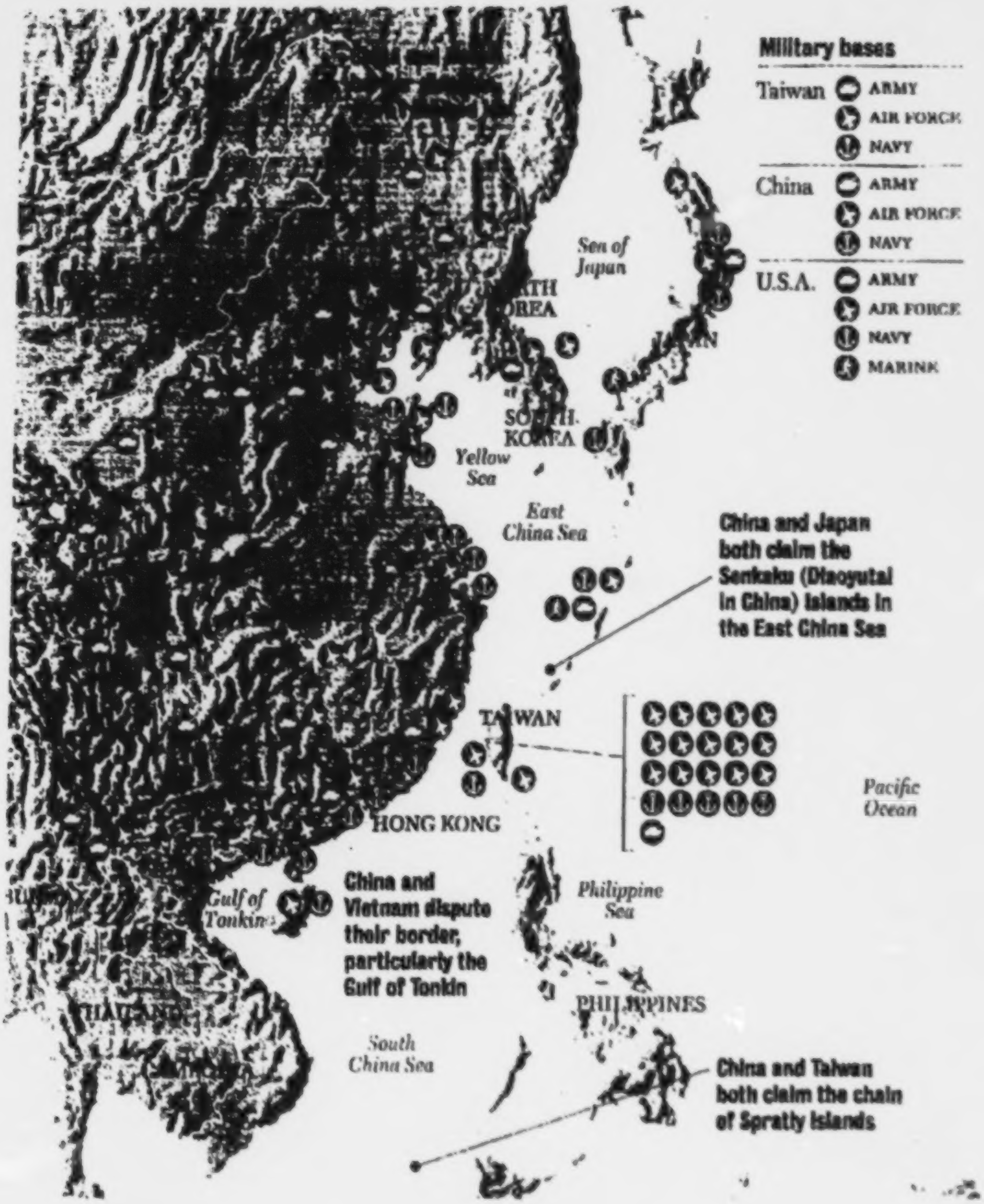
1. Containment and 2. Constructive Engagement

Containment: The containers see China as the new threat that has replaced the former Soviet Union. They point to China's aggressive stance on economics, intellectual property rights, human rights, Tibet, and the South China Sea. The see it as necessary to contain the potential for Chinese military expansion.

Further, they often advocate the use of trade and economic sanctions as weapons.

The Constructive enagagers see China as a country with limitless potential. They believe that the economic liberalization and the greater opening to the West will lead to democratic liberalization as well. They see China's military growth in the context of internal national security rather than expansion. They argue the necessity of keeping trade open as the only source of Western influence in the PRC.

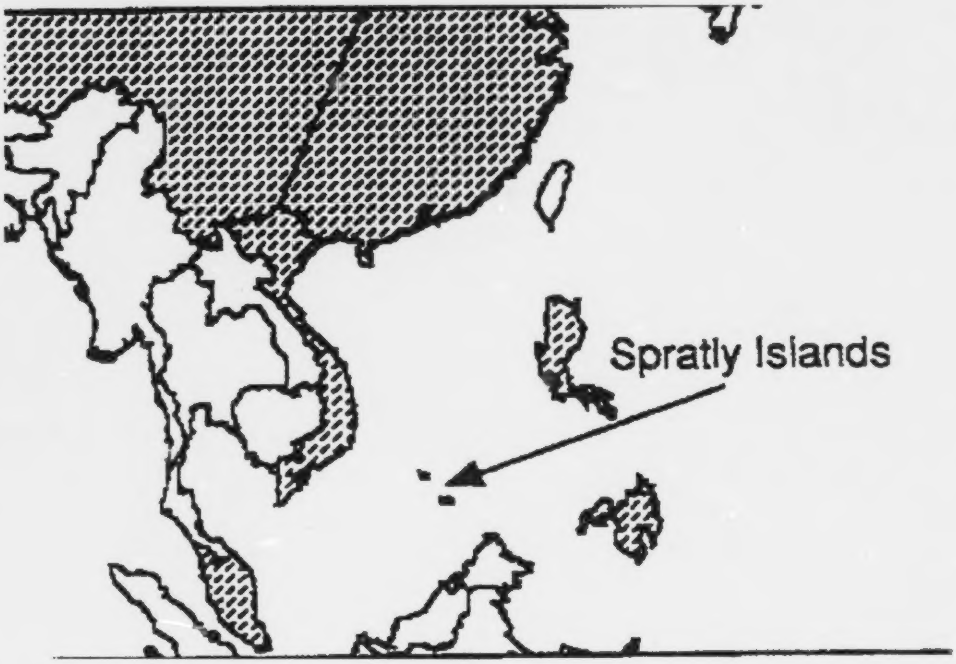
However, either camp will agree that the basic goal of U.S Foreign policy will have to be preventing the establishment of a regional hegemon and keeping the sea lanes open. This is where the U.S and China could come into conflict.


Military bases
Taiwan
ARMY
AIR FORCE
NAVY
China
ARMY
AIR FORCE
NAVY
U.S.A.
ARMY
AIR FORCE
NAVY
MARINE
Sea of Japan
NORTH KOREA
SOUTH KOREA
JAPAN
Yellow Sea
East China Sea
China and Japan both claim the Senkaku (Diaoyutai in China) Islands in the East China Sea
TAIWAN
Pacific Ocean
HONG KONG
China and Vietnam dispute their border, particularly the Gulf of Tonkin
Gulf of Tonkin
Philippine Sea
PHILIPPINES
THAILAND
South China Sea
China and Taiwan both claim the chain of Spratly Islands

Chinese Foreign Policy areas of Conflict:

Chinese use of the PLA as a greater tool of foreign policy is quite possible in the near future. Both "Containers" and "Constructive Engagers" are alarmed at China's aggressive behavior in the South China Sea. Although the Taiwan issue will be gone into in greater detail other areas of potential conflict are:

1. The Spratly Islands- these islands in the South China sea are valuable for their oil and mineral reserves. In 1974 and again in 1988 the PLA seized portions of the Spratly and Parcels by force from Vietnam. Other major claimants to the Spratly islands are Vietnam, Philippines, Taiwan and Malaysia. Both the PRC and Vietnam have leased the oil and natural gas exploration and drilling rights to rival American companies. In 1995 the Philippine navy blew up some PRC sheds and land markers. Currently the PLA maintains a garrison on part of the Spratly's.



2. A potential invasion of South East Asia in a quest for raw materials to fuel her economic and military expansion and reform. This is buttressed by some evidence of the PLA building a naval base in Burma and an exercise that the PLA held in 1988 called Guangzi 15 which was an exercise fighting against Vietnam.

Malaysia
Singapore
Indonesia

3. A potential for closing the Indonesian straits to cripple the East Asian economies of its adversaries.
4. Possible conflict with South Korea and the United States depending on what actions North Korea takes and whether they will support such actions.
5. A potential for conflict with Japan depending on Japanese military, economic and political posture.
6. Confrontation with Taiwan

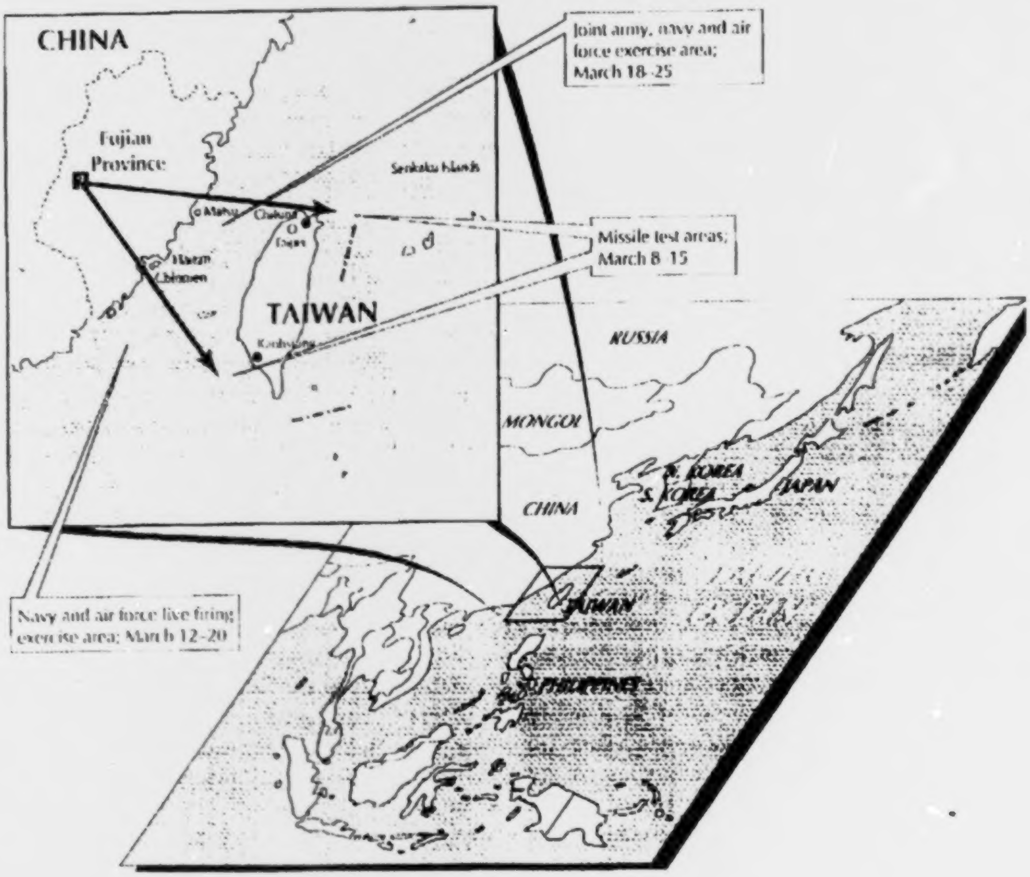
On August 1st 1996, Defense Minister, General Chi Haotian Stated:

> The army will work hard to promote the peaceful reunification of our motherland but will never commit ourselves to the non-use of force.

Taiwan: A Case Study

The stage was set for a conflict between the PLA and the armed forces of Taiwan since 1949. In simple terms most people can not understand how a nation of 1.2 billion (PRC) can have any trouble with a nation of 21 million (ROC). However, things are far from this simple. Taiwan, which was theoretically part of the Song dynasty during the 10th to 13th century was ceded to the Portuguese and Dutch during the 17th century, "retaken" by the Qing dynasty and then fell to the Japanese between 1895-1945. Since 1949 they have waited for the invasion from mainland China. The United States has been an integral player from the Quemoy and Matsu crises of the 1950's, to the sending in of the U.S navy as a show of force again in 1960's the United States has been the ultimate guarantor of Taiwan autonomy. However, the rules have changed.

Although the United States has no official state to state relations with Taiwan the Taiwan Relations act of 1979 states that any interference in Taiwan will be looked upon by the United States with "grave concern". The Taiwan issue went to the backburner of international relations until July of 1995 when China began live missile tests 80 miles north of Taiwan as she was having her parliamentary elections. As the March, 1996 election for Presidency of Taiwan began to emerge China adopted a much more aggressive policy. This was furthered by Taiwan's increasing attempt to gain international recognition and talks about independence. Needless, to say the PLA played a pivotal decision making role in the events from February 1996 to March 1996.


CHINA
Fujian Province
Senkaku Islands
Matsu
Chilung
Taipei
Haitan
Chinmen
TAIWAN
Kaohsiung
RUSSIA
MONGOL
CHINA
N. KOREA
S. KOREA
JAPAN
TAIWAN
PHILIPPINES

Joint army, navy and air force exercise area; March 18-25

Missile test areas; March 8-15

Navy and air force live firing exercise area; March 12-20

Timeline:

March 8-15 Missile tests to the north and south of Taiwan

March 12 -20 Exercise 961

March 23 Presidential Election in Taiwan

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1. In February 1996 Exercise 961 went into operation by the PLA by first moving military units throughout China to Fujian province, opposite Taiwan.
2. It is clear that these events were done to influence the Presidential elections and to defeat both the leading KMT candidate Lee Teng Hui and the pro-independence DPP party.
3. However, the United States Office of Naval Intelligence has concluded that it was more than a show of force, it was a practical exercise for the invasion of Taiwan.
4. Exercise 961 parallels a PLA 1994 Command Post Exercise for the Invasion of Taiwan.
5. The exercises were held off the coast of Fijian province on Haitan island chosen for its similar topography and proximity to Taiwan.
6. Exercise 961 included helicopter troop inserts, practice paratroop drops, bombing runs, amphibious landing and live fire artillery practice. It also included, for the first time the newly acquired SU-27 warplanes from the former Soviet Union.
7. Poor weather conditions inhibited the entire exercise. However, it was the largest military exercise ever conducted in the straits.
8. The United States "intervened" with the USS Nimitz and Independence carrier groups. China called this a breach of her sovereignty.

What Might Stop an Invasion of Taiwan?

1. The war could damage the PRC's economy very badly. Taiwan/PRC trade is up to 18 billion dollars, 30,000 Taiwan companies have invested over 30 billion dollars in China. This is the fuel of reform and modernization.
2. The possibility of U.S intervention with a "Gulf War" high tech deterrent. One U.S defense spokesman joked, that if the PRC would invade Taiwan it would have to be called the "million man swim".
3. The Taiwan straits are three times that of the English channel.
4. The PLA can't coordinate command, control and intelligence, has little in modern logistical support, can not achieve air superiority as Taiwan receives F-15's and F-16's from the United States and the corruption and money making adventures of the PLA make it questionable as a fighting force.
5. An unsuccessful invasion would most likely topple the current Beijing regime and could lead to a military coup.

What could make and invasion of Taiwan attractive?

1. The growth of "neo-conservative" nationalism could be harnessed by the aging regime to re-legitimize itself in the eyes of the Chinese populace.
2. The fall of the Soviet Union, talk of isolationism in the United States means the PLA can focus its resources on a successful invasion of Taiwan.
3. The PLA has pressured the Party to have a more aggressive stand on Taiwan ever since the 1989 Tiananmen square massacre and the 1992 14th party congress.

4. If Taiwan: declares independence, possesses nuclear weapons, attempts to cut economic and other relations with the PRC or there is domestic chaos in Taiwan China will most likely invade. The PRC will never give up the "re-unification" of Taiwan and it may, in the end, see no other alternative to force.
5. The PLA may not need to physically take over Taiwan. The serious threat of invasion may be enough to drop the Taiwan stock market, and cause massive emigration and chaos so that Taiwan may be forced to capitulate.

Conclusions

1. China may pursue a policy of escalation, intimidation, blockade, and attacks on small islands before resorting to full war.
2. China wants to avoid nuclear weapons and the destruction of cities.
3. Many analysts agree that the PLA could overwhelm the Taiwanese forces but at a tremendous cost.
4. Taiwan does not need to have total superiority due to the lack of full modernization by the PLA. If Taiwan focuses on air superiority, early warning, radar, anti-submarine warfare and civil defense she can hold off the PLA. Currently it is doubtful that the PLA could achieve a naval blockade.
5. In 1991 Taiwan built a underground airbase-Chiashan which is capable of protecting 200 fighter aircraft. In 1992 the began their "long bow" air defense system they have streamlined their army and communications and will purchase 160 M60 American Abrahms battle tanks, 150 F16's, 60 Mirage 2000-5, 6 E2C AWACS and 130 F-16's.

There is one interesting caveat. The Chinese PLA modernization is going forward and is expected to see real results between 2005 and 2015. In a 1994 U.S Navy simulation that postulated continued PLA modernization the United States 7th fleet was sent into the South China Sea to do battle with the PLA in the year 2010, the United States lost.

Possible Student Activities

1. Create charts based on appendices and report about:
    - A. Factions in the PRC government and Military
    - B. Compare U.S/PRC/Taiwan economies or militaries
2. Critical Thinking Essays
    - A. Who is right "Containers" or "Constructive Engagers"?
    - B. Should the U.S Protect Taiwan? When and How?
    - C. What should U.S policy be to stability against a possible PLA threat? Where and when should the U.S intervene?
    - D. Should the U.S help to modernize the PLA?
3. Simulation Development
    - A. Spratly Island diplomacy and war
    - B. The Taiwan Straits

Appendices

I. Scenarios for Conflict involving China

1. Chinese Civil War
2. Spratly Island War
3. Indonesian Straits Blockade
4. Invasion of Taiwan
5. Invasion of South East Asia
6. War with Japan
7. Renewed conflict over Korea

II. PLA Strength

Active Armed Forces: 2,936,000

Army:
Manpower: 2,200,000
Main Battle Tanks: 8,000-8,500
Light Tanks: 1,600
Armored Vehicles/Carriers: 4,500

Navy:
Submarines: 63
Destroyers/Frigates: 54
Patrol and Coastal Vessels: 830 (estimate)

Airforce:
Fighters: 4,000
Medium Bombers: 120
Light Bombers: 300 (estimate)
Ground Attack: 400 (estimate)
Helicopters 190

Nuclear Weapons:
ICBM: 17 (estimate)
Intermediate Range: 70 (estimate)
Submarine based: 12

Highlights: of the 1990's
Russian Diesel Attack Submarines: 2
Su-27 Russian Fighters: 48 (total)
Mi-17 Russian Assault Helicopters: 24
Il-76 Russian Air Transport: 24
S-3000 Surface to Air Missiles (e.g.: similar to US Patriot system) 100 (estimate)
T-72 Tanks: 50
Co-Development of Early Warning (similar to AWACS and aerial refueling)
Development of Rapid Reaction and Special Forces

Chart of U.S Interests in East Asia

1. Prevent dominance of a single power or consortium, maintain balance
2. Encourage free trade
3. Encourage democratization
4. Assure U.S. access, influence and markets
5. Prevent weapons proliferation
6. Act as stabilizing force

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Curriculum Project
for the 1996 Fulbright-Hays
Seminars Abroad Program

"China Tradition and Transformation"

Submitted by

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01/10/97

A Journey in Search of History

Purpose: To understand what history is from a Chinese Perspective

Objectives:

II. To identify some of the problems one encounters in dealing with Chinese history

II. To determine what we mean by the Chinese perspective

III. To compare the Chinese with the American perspective of history

IV. To recognize the importance of understanding Chinese History from a Chinese perspective.

Materials needed:

Carr, Edward Hallett. What is History? New York: Vintage Books, 1961

Cohen, Paul A. Discovering History in China. New York: Columbia University Press, 1984

Feuerwerker, Albert. History in Communist China. Cambridge: M.I.T. Press, 1968

Han, Yu-Shan. Elements of Chinese Historiography. Hollywood: W. M. Hawley, 1955

Kao, George. The Translation of Things Past. Hong Kong: The Chinese University Press, 1982

Grade level of lessons: 10-12

Time needed: One Week

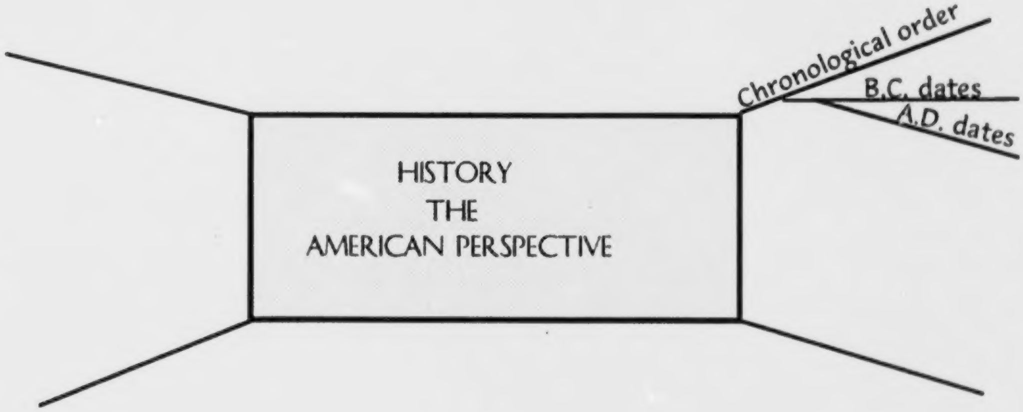
I. Problems Encountered in Dealing with Chinese History

When one asks the question, *"What is history from a Chinese perspective?"*, all kinds of problems begin to arise. At no time was this more apparent to me than during the 1996 Summer Abroad Program in China. If history is to continue as a legitimate system of knowledge that serves to interpret the past, then it seems that this is an essential question. History must continue to interpret the past, but it needs to be cautious of certain pitfalls. Some of these pitfalls could be identified as too much narrative, fiction, myth, patriotism, nationalism, and authoritarianism.

Before we begin our study of what history is from a Chinese perspective, and the problems that we encounter, let us first examine what history is from an American perspective.

ACTIVITY

At this time, the students should complete the concept map keeping in mind that they use ideas that most will agree upon.



One source that should be consulted at this time for the Western viewpoint is What is History? by Edward Hallett Carr. He deals with such ideas as the historian and his facts; and society and the individual.

Now that we have, with the help of Carr, a clear idea of history from a western perspective, let us go next to some of the the problems that one can encounter when dealing with Chinese History.

On Wednesday, July 10, 1996, the Fulbright-Hays visiting teachers listened to a lecture by Zhou Zhiliang, professor at Beijing Normal University. This lecture was in Chinese, and was translated into English for us by Zhan Ying of the Foreign Language Department of Beijing Normal University.

Below is an extract from this lecture where Zhou Zhiliang stated that

> "there are eight Democratic Parties in the Peoples Republic of China and the they represent different groups of people. One is the Nationalist party in Taiwan and another is the National Alliance for Democracy that represents intellectuals and teachers."

At this time the U.S. teachers were beginning to show great confusion because we had all been taught that there was one political party in the People's Republic of China and it was the Communist Party. The question was asked, "What is a political party?" The professor responded "a working system that allows you to take part in political life." The question was then asked, "Does this mean that they can compete for power?" The answer was, "No, they must support the Communist party platform and the leadership of the Communist party is written in the Constitution." Many of the U.S teachers were still very confused, and all they seemed to understand was that professor Zhou Zhiliang was using a different concept of a political party. He could not understand our concept, and we could not understand his concept of a political party.

Question:

What does this experience tell you about the problems one encounters in dealing with History in China? Answers will vary but should include such ideas as language and misunderstandings of important concepts.

At no time in our visit to China was I more aware of history than in Xi'an. We listened to a lecture by Zhou Shizhong, entitled "History of Xi'an" and received a very helpful handout on Chinese Chronology, which I have included.

Also at this time I became aware of some of the historians of ancient China and each dynasty kept historians to record events. One historian seems to have set the standards for the writing of history for later generations. This was the Grand Historian, Ssu-ma Ch'ien 145-86 B.C.

中国历史年代简表

A Brief Chinese Chronology

夏 Xia Dynasty			约前21世纪—约前16世纪
商 Shang Dynasty			约前16世纪—约前11世纪
周 Zhou Dynasty	西周 Western Zhou Dynasty ○		约前11世纪—前771
	东周 Eastern Zhou Dynasty		前770—前256
	春秋 Spring and Autumn Period		前770—前476
	战国 Warring States		前475—前221
秦 Qin Dynasty ○			前221—前207
汉 Han Dynasty	西汉 Western Han ○		前206—公元24
	东汉 Eastern Han		25—220
三国 Three Kingdoms	魏 Wei		220—265
	蜀汉 Shu Han		221—263
	吴 Wu		222—280
西晋 Western Jin Dynasty ○			265—316
东晋 Eastern Jin Dynasty			317—420
南北朝 Northern and Southern Dynasties	南朝 Southern Dynasties	宋 Song	420—479
		齐 Qi	479—502
		梁 Liang	502—557
		陈 Chen	557—589
	北朝 Northern Dynasties	北魏 Northern Wei	386—534
		东魏 Eastern Wei	534—550
		北齐 Northern Qi	550—577
		西魏 Western Wei ○	535—556
		北周 Northern Zhou ○	557—581
隋 Sui Dynasty ○			581—618
唐 Tang Dynasty ○			618—907
五代 Five Dynasties	后梁 Later Liang		907—923
	后唐 Later Tang		923—936
	后晋 Later Jin		936—946
	后汉 Later Han		947—950
	后周 Later Zhou		951—960
宋 Song Dynasty	北宋 Northern Song Dynasty		960—1127
	南宋 Southern Song Dynasty		1127—1279
辽 Liao Dynasty			916—1125
金 Jin Dynasty			1115—1234
元 Yuan Dynasty			1271—1368
明 Ming Dynasty			1368—1644
清 Qing Dynasty			1644—1911
中华民国 Republic of China			1912—1949
中华人民共和国 People's Republic of China			1949成立

前赵 Earlier Zhao	○	318 - 329
前秦 Earlier Qin	○	351 - 383
后秦 Later Qin	○	384 - 417

Given out at lecture "History of Xi'an"
by Zhou Shizhong
July 19, 1996

In his book the Elements of Chinese Historiography Han Yu-Shan points out some of the problems of Chinese Historiography. He identifies them as confusion of names and problems with inaccuracies, over-simplification, and over-objectivity. Keeping these problems in mind read the following passage by the historian, Pan Ku A.D. 39-92. This passage is from, Some Remarks on Early Chinese Historical Works by Barton Watson, found in The Translation of Things Past by George Kao.

> *Several thousand of the officials and people escorted him as far as Wei-ch'eng, old and young leaning on and climbing to the hubs of his carriage and scrambling to offer him wine and roast meat. Yen-Shou could not bear to push them away, and one after another they poured drinks for him. When he calculated he had drunk a liter or so of wine. He ordered the clerks to divide the rest among the people who had come to see him off, thanking them for their trouble and for the long way they had come. Thus Yen-Shou died without regrets, and there were none among the common people who did not weep.*

Perhaps it was after reading materials like this that led the early 19th century Prussian Court philosopher George William Frederick Hegel to arrive at the following Euro-Centric judgment. "We have before us the oldest state and yet no past..... a state which exists today as we know it to have been in ancient times. To the extent China has no history". Also, the historian Ranke saw China as always being in the state of *"eternal standstill"*.

Activity

Using the Chinese Chronological order, the problems of Chinese Historiography and the passage from the historian Pan Ku, write a one page essay refuting Hegel and Ranke's statement about Chinese History. Answers will vary but should include such things as, their view of history which includes progress and not the fact China had over 2,000 years of written history.

On Thursday, July 11, 1996, Zhao Shiyu, Associate Professor of History at Beijing Normal University, gave a lecture entitled, *"Modern History of China"*. He is challenging the traditional view put forward by the well known American historian, John Fairbank, that the modern history of China begins in 1840 during the late Ching dynasty. His thesis is that modernization is a process, and not a point that can be marked. Social and Economic changes took place from the Ming and Ching Dynasty and that this was a peaceful revolution. It had a great impact on the modernization of China. Modernization cannot be attributed solely to Western Imperialism beginning with the date 1840.

Activity

A source that should be consulted at this time for the influence of Western Imperialism on Chinese History is Discovering History in China by Paul A. Cohen. He deals with what he refers to as the Impact-Response Problem, Imperialism: Reality or Myth and a China-Centered History of China.

Question:

As a starting point show how Professor Zhao Shiyu thesis could change Chinese views on their own History. Answers will vary, but should include such things as rejection of the Imperialist viewpoint on Chinese History and move towards a China-Centric view based on Nationalism.

As mentioned, Xi'an was of great importance on my journey in search of the Chinese perspective on history. So, after our stay in Beijing, the group of 16 Fulbright-Hays teachers went next to Xi'an. At Xi'an we were taken to a Prehistoric dig where I purchased a small pamphlet in English called the Banpo Site Museum.

On the last page it stated:

> *"From the brief introduction above, we have some ideas of the life of Banpo inhabitants in primitive society. Banpo inhabitants had a public dwelling areas, public pottery making area and public storage pits during their life time and they were buried at the public grave yard after their death. They lived in a primitive communist society where there were no classes and thus no exploitation of man by men, and the people worked together and divided among themselves what they gained."*

Activity:

Before doing the next activity students may want to read a section from Albert Feuerwekers book, History in Communist China. The section is entitled, "China's History in Marxian Dress".

Using the above passage from the Banpo site museum describe another problem with studying or writing about Chinese History. Answers will vary both should include the fact that most history written by post 1949 historians in the People's Republic of China is going to have a communist view point even though the history or Pre-history took place several millenniums ago.

On Wednesday July 31, 1996 the 16 Fulbright-Hayes Teachers were taken to a high school affiliated with Shanghai Teachers' University. Those of us interested in History finally got to talk with a high school history teacher, but no students were present. I asked the question, " What is the Chinese perspective of History?" her response was, that the history she taught was prepared for her by the State Education Commission. I tried again, and asked, "How do you know that an historical event happened and that you are teaching reality and not myth or legends?" She responded this time with, " I teach history and I know that it is the truth because it is prepared by the State Education Commission and they tell me the way the history took place."

Activity:

Using the above description of a conversation with a history teacher in Shanghai, in the People's Republic of China, identify another problem you see in Chinese History. Answers will vary but should include comments on an authoritarian position dictated by a single party state, that actually knows what history is.

From the evidence so far given, the students should at this time summarize the problems in Chinese History. Students should include the following:

- a Language and concepts
- b. Confusion of names
- c. Inaccuracies
- d. Over-simplification
- e. Over-objectivity
- f. Euro-centric judgment
- g. Impact-response problem
- h. China Centered view
- i. Chinese History with a Marxist appearance
- j. Authoritarian view

II. Meaning of the Chinese Perspective

Since we have identified some of the problems in Chinese History, let us next go to what we mean by the Chinese perspective. Here we have a difficulty determining what we mean by a Chinese perspective. Is it male or female? Does it include Taiwan? Does it include people living in Hong Kong before the return to the mainland? Is it only the intellectuals' or the masses' point of view?

For the sake of argument let us say that the Chinese perspective is based on a little pamphlet published by the State Education Commission entitled, China's Achievement in Education 1949-1994. This is the same State Education Commission that was our host in China. This pamphlet makes the statement that "in 1993 there was a total of 277 million persons in China who had undergone some level of education. This figure comprises 23.4% of the nations' population." When we mean the Chines perspective, this then is what we are speaking of 23.4% of the present population of the People's Republic of China. In other words this includes all people who have been educated by the present government since 1949.

However, it seems that we still have a problem because can this 23.4% of the present population be a homogeneous group? Would there not be differences between what the intellectuals saw as history and what the masses saw. This can be seen in the following experience.

Before I left for the People's Republic of China I had gotten the impression that Mao Tse tung was no longer held in high regard and that his influence was fading. When I arrived in China I only saw one big poster and I even heard criticism of the Cultural Revolution and someone said that Mao's body was not even in the mausoleum, but rather it was a wax figure.

I had the chance to go to the Hall of the National People's Congress, while only two of us chose the mausoleum. The line for the mausoleum must have been over a quarter of a mile long and I stood in line for 45 minutes. The line was 4 abreast and protected by ropes and guards and contained common people from all over China. The line was just as long when I got through. Many in the line seemed to belong to that 23.4%. It was difficult to see if I were observing the myth, the legend or reality but these people were awestruck by seeing what they believed to be the body of Mao. This was the history of the masses. They knew that it was this man who had made their country and not the Hall of the National People's Congress that was nearby.

Perhaps this was only Yen-Shou as described by Pan Ku. Mao had eaten and drunk with the common people and thus there were none who did not weep when he died.

Even though the historical perspective of the masses may be different from the intellectuals, when it comes to Mao, they are all part of this 277 million persons that have some level of education since 1949, and they seem to have been educated to accept the communist perspective on history.

Some other tidbits that I gleaned on the Chinese perspective on history was a quote from Deng Xiaoping:

"Liberate thinking, seek truth from facts and unite and look to the future." This would suggest that if the communist party has a monopoly on the writing of history for the 23.4%, it must still be factual.

Also other points from Zhao Shiyu, Associate Professor of History at Beijing Normal University, were " that many historical works are still narrative and in the traditional style but in recent years historical research is becoming more analytical and historians are beginning to find the meaning of history and to reflect and understand."

He also stated that :

a. *"The writing and gathering of historical evidence has a long tradition in China and that present government wishes to continue this tradition"*

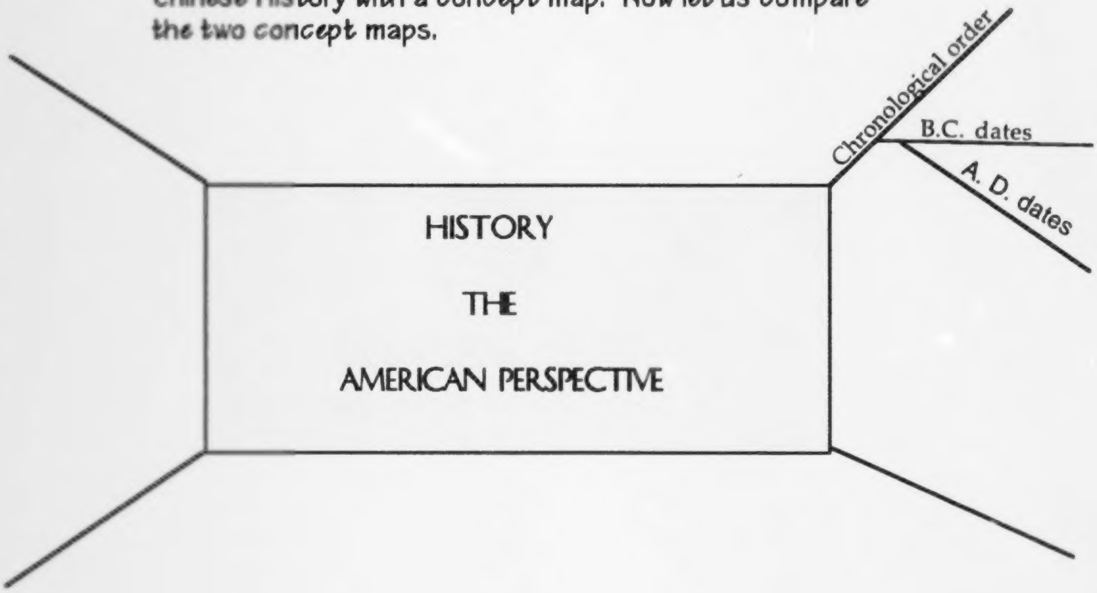
b. *"Countries like Japan learned from other countries, China learned from other dynasties."*

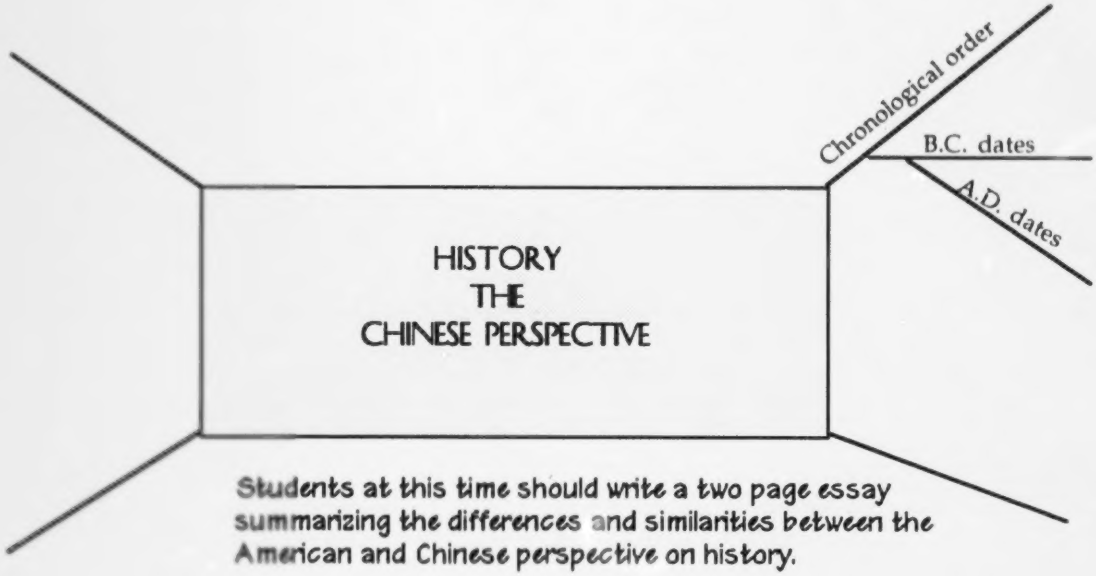
c. *"In traditional culture you do not forget your history. Your history is the master and very difficult to forget."*

III. COMPARING PERSPECTIVES

Activity:

We started our study of the problems and perspectives within Chinese History with a concept map. Now let us compare the two concept maps.


HISTORY
THE
AMERICAN PERSPECTIVE
Chronological order
B.C. dates
A. D. dates


HISTORY
THE
CHINESE PERSPECTIVE
Chronological order
B.C. dates
A.D. dates

Students at this time should write a two page essay summarizing the differences and similarities between the American and Chinese perspective on history.

IV. Importance of Understanding Chinese History from a Chinese Perspective

I began to realize during my travels in the People's Republic of China that understanding the Chinese perspective on history is of great importance to world peace, even thought its quest has been terribly frustrating. What is History is not just an intellectual exercise. Understanding history from a Chinese perspective has a practical value. Perhaps if our leaders had a better understanding of how our two countries viewed history maybe there would be better possibilities for world peace.

The People's Republic of China that I observed in July of 1996 was a vibrant, growing, practical, and forward looking China. This China is completely different from the China I read about as a youth. This China wants to extend its influence into all areas that it has traditionally claimed throughout its history, and will view any attempt by the United States to limit its influence over areas it has traditionally claimed as encirclement or an attempt to isolate it. How diplomats deal with this delicate question could have some effect upon world peace and let us hope that with a better understanding of history that peaceful solutions can be achieved.

A COMPARISON OF EDUCATIONAL SYSTEMS

UNITED STATES, CHINA, JAPAN

Submitted by **Annette Drey**
in fulfillment of requirements for
Fulbright to China, Summer 1996

UNIT: COMPARISON OF EDUCATIONAL SYSTEMS

EMPHASIS: CHINA, JAPAN AND THE UNITED STATES

FOCUS QUESTIONS:

What are the similarities and differences between the educational systems of Japan, China and the United States?
What can we learn about these cultures by examining their educational systems?

TEACHER OBJECTIVES:

Increase student knowledge base of other countries/cultures
Provide opportunities for interaction between English as a Second Language students and regular students
Increase cross-cultural appreciation and understanding
Introduce interview process and format
Provide opportunity for discussion and evaluation of student findings

STUDENT OUTCOMES:

Students will access primary documents
Students will compare and contrast three different educational systems
Students will develop a questionnaire for use in their research
Students will practice interviewing techniques
Students will evaluate findings

LESSON DEVELOPMENT

MOTIVATION:

Begin lesson with questions to develop curiosity and build on prior knowledge base:

- Who has gone to a school other than this one?
    - Describe the differences/similarities you have found between the schools.
    - What did you like best about each school?
- Who knows or has known someone who has gone to a school in a different country?
    - What did this person say about their experience as a student outside the US?

Explain the focus of the unit and answer any questions.

GUIDED INSTRUCTION

LESSON ONE: USE OF PRIMARY SOURCE DOCUMENTS

1. Work with students to develop a chart on which to enter the basic information they will find out abut each country's school system. (See attached sample)

2. Divide class into groups of six students. Each group should have two students who will q focus on one of the following: China, Japan, United States.

3. Introduce the students to the primary sources available on each country and model how the information can be accessed. (See attached for a listing of primary sources for each country.)

4. Break into jigsaw activity.

   Jigsaw: Two members of each group will be assigned a specific country on which to collect information. Learners with the same topic will meet together and become an expert on education in that country. Students will then return to their original group and teach other members about the education system in their country of expertise.

   Have students use the chart to help them abstract the needed information. If the information needed is not available, they can indicate with N/A.

5. Reconvene as a class to discuss general difficulties, process of information gathering, etc.

	UNITED STATES	JAPAN	CHINA
Length of school day, week, year Number of holidays			
Required courses, electives			
Types of schools : K, elementary, secondary, Specialized			
Years of compulsary education			
% public s. private			
% of urban vs. rural			
Available higher education			
State run vs. local autonomy			
Additional items for comparison			

BIBLIOGRAPHY OF PRIMARY SOURCES

CHINA

Department of Foreign Affairs of the State
Basic Education in China
Vocational and Technical Education in China
Education of Minority Nationalities in China
Introduction to Education in China
Regular Higher Education in China

Foreign Language Press
China - Facts and Figures

State Education Commission
China's Achievement in Education (1949-1994)

Department of Education - Yunnan Province
Yunnan Minority Nationality Education

"School in China", *Junior Scholastic* (March 7, 1986)

Bartels, Dianna and Felicia Eppley, "Education in Mainland China", *Social Education*, Jan. '95, pg. 31-37.

JAPAN

Ministry of Education, Science and Culture, Government of Japan
Monbusho

ISEK Newsletter - Spring 1991
Education in Japan

Otsuna Junior High school - 1991 Edition
Outline of Otsuna Junior High School

"Japanese School Days", *Kaleidoscope*

"Japanese Moving Ahead?", *Junior Scholastic* (March 24, 1989)

LESSON TWO: THE QUESTIONNAIRE

Teacher Preparation: The teacher will need to meet with the ESL department and explain the unit of study and arrange for times during which the class can meet with ESL students on campus to verify and augment findings of student research. Student interpreters from advanced ESL classes may be needed to facilitate the interviews.

1. Help the students develop a questionnaire for use in the interviews with ESL peers.

   The following questions can serve as a guideline:

   What kind of information would we need in the beginning of the interview to document the interview?
   How do we write questions to get maximum information from the person we are interviewing? (elicit a discussion of open-ended vs. closed questions)
   How should the questions be worded if we know the person has a limited understanding of English?
   What is the difference between a biased and an unbiased question?
   What additional information do we want to have that was not available in our primary sources?

(See attached sample interview questionnaire.)

2. Select a committee to meet with ESL teachers to arrange for interview times. Decide whether students will meet in groups or on an individual basis.

LESSON THREE: THE INTERVIEW

Teacher Preparation: Teacher should make tape recorders and tapes available for student use and be sure students are instructed in the mechanics of operating the tape recorder.

1. Prior to conducting the interview, review with students the appropriate way to conduct themselves during the interview. Review the following:

   Self introduction
   Purpose of interview
   Methods of putting subject at ease
   Value of interviewee's contribution
   Role of body language
   Appropriate manners

2. Have students transcribe responses from interview onto interview sheet.

(SAMPLE)

INTERVIEW FORM

DOCUMENTATION:

Date and place of interview: ____

Person(s) interviewed:

Name ______________________________ Age ______ Country __________

Name ______________________________ Age ______ Country __________

Person(s) conducting interview:

Name ____

Name ____

Name ____

Interpreter: ____

QUESTIONS:

1. How old were you when you left China? (Japan?) How many years did you attend school in your own country?

2. How big was your school? (physical size, student population, etc.)

3. About how many students were in your class?

4. Did you have classes with all boys (girls), or were they mixed?

5. Were most of your teachers men or women? young or old?

6. What time did school start into the morning? end? How long was lunch? What kind of breaks did you have during the school day?

7. How many days a week did you go to school?

8. What date did school start? end?

9. How long was your summer vacation? How many school holidays did you get? Can you name and explain some of them?

10. How far away from school did you live? How did you get to and from school?

11. How were you graded? How often did you have tests? Did you have report cards? What kind of information was on them?

12. Did you have much homework? How much time did you spend on it every night? What kind of things did you have for homework?

13. What subjects did you take in school? (language, science, math, PE, history, foreign language, elective?)

14. Did you change classrooms? Did the teachers change classrooms?

15. Could you describe your typical school day from beginning to end?

16. What were the requirements to graduate?

17. What kind of awards could you win?

18. Did you have sports in school? Extra activities? Describe your assemblies.

19. Did you have class/student body officers? How were they chosen?

20. How were students disciplined?

21. What did you like best about your school? What do you miss the most?

22. What do you like best about school in the United States?

LESSON FOUR: COMPARISON OF FINDINGS

1. Have students meet in original groups and share information from their interviews with other group members.

2. Have students complete a Venn Diagram on their findings. (See attached worksheet)

3. Reconvene as a class and discuss findings.

LESSON FIVE: EVALUATION OF FINDINGS

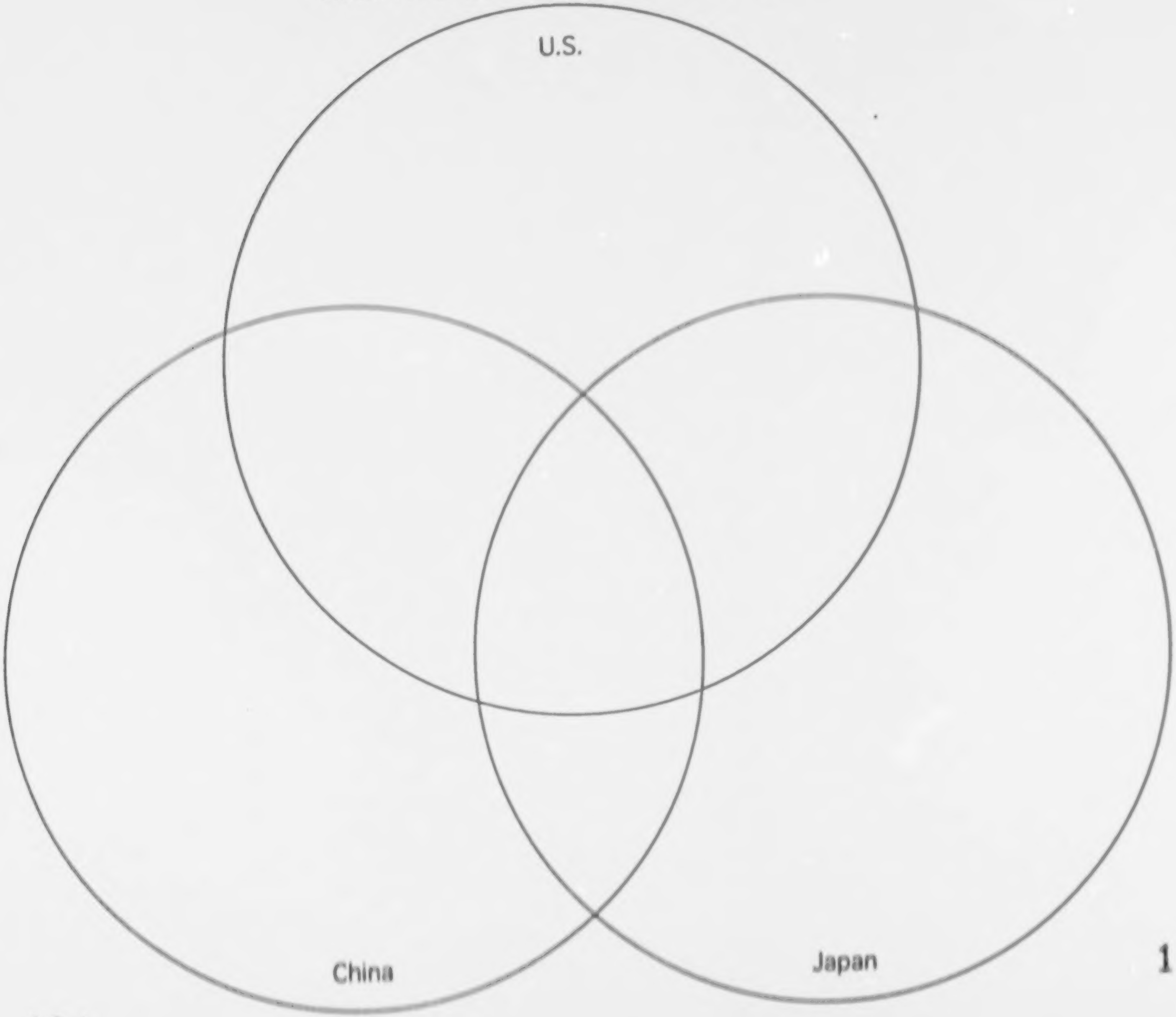
1. Have students meet in groups and complete an evaluation of their findings and summarize their learnings. (See attached evaluation)

2. Have students share their evaluations with the entire class.

UNIT ASSESSMENT

Assessment of the unit of study comparing the education systems of China, Japan and the United States will be made by reviewing the charts, records of the interviews, Venn Diagrams and the class evaluations.

COMPARISON OF EDUCATION SYSTEMS


U.S.
China
Japan

Names ____________________________
____
____
____

STUDENT EVALUATION

1. **Refer to your Venn Diagram to answer these questions:**

a. What are the main similarities you noticed about education between China and the US?

____

____

Main differences?

____

____

b. What are the main similarities you noticed about education between Japan and the US?

____

____

Main differences?

____

____

c. What are the main similarities you noticed about education between China and Japan?

____

____

d. What do all the education systems share in common?

____

____

e. What do you think is the most important similarity among the education systems? Why?

____

____

f. What do you think is the most important difference? Why?

____

____

2. Name something important you gained from your interview with the ESL student(s).

____

____

____

3. What are three important things you learned from this assignment?

a. ____

b. ____

c. ____

HYPOTHESIZE

1. How might a student who goes through a Japanese or Chinese school system differ from an American student? Why?

____

____

____

2. What might be some of the ways the values of a country are reflected in their school system?

____

____

____

3. What might the education of a global society look like?

____

____

____

4. How might our educational system in the US need to change to meet the needs of the 21st century?

____

____

____

ADDITIONAL

Are there any other comments you would like to make about what you learned, or this assignment, that were not covered in the questions above?

THE CHINESE LEGAL SYSTEM

A UNIT IN COMPARATIVE GOVERNMENT

by Adrienne L. Green

OBJECTIVE 1: To understand the relationship of a legal system to the history, culture, and politics of a country.

ACTIVITIES: Students will report on foundational elements of the Chinese legal system, develop a graphic organizer on poster board which synthesizes the various strands which contributed to the legal system of the People's Republic of China (PRC), and analyze the system itself in light of these foundational elements.

For homework, students will become familiar with the structure and function of the PRC's legal system in their text.

In groups, students will explore the jural and societal models of law developed in the PRC's legal system from four perspectives: the traditional Chinese preference for informality in judgment of disputes to include the dichotomy between the concept of *li* versus the concept of *fa*, the domination of all aspects of society by the philosophy of Confucianism, the rejection of a fair and impartial legal system in Communist ideology as a mechanism to enforce the dominance of the ruling class, and Mao's concept of permanent revolution.

The groups will give an oral presentation to the class and then discuss the interaction among these four strands which laid the foundation upon which the PRC's legal system was established. Students will then create a graphic organizer which brings these elements together to explain the development of the unique legal system of the PRC.

As an individual assessment, students will analyze the development of the PRC's legal system in a well organized essay.

OBJECTIVE 2: To compare and contrast the trial procedure resultant from two diverse systems, the People's Republic of China and the United States, and evaluate them with regard to the establishment of justice. (This task assumes that students have already studied American government.)

ACTIVITIES: The class will conduct two dramatic presentations of trial simulations, one in the People's Republic of China and one in the United States.

Each group will break down into subgroups to accomplish a variety of tasks to include:

1. Familiarization with the Constitution of their respective countries and creation of an outline of the sections pertinent to the conduct of a trial,

2. Creation of a chart on the structure and function of the court system in each country,

3. Outline of distinctive features and principles of each system to include such items as:

In the CPR: the education and propaganda role of trials, the responsibility of the Supreme People's Court and the General Procurator to the National People's Congress as well as the responsibility of the procuracy at all levels to the people's assemblies at those levels, the dual functions of the procuratorates, political policy of the Chinese Communist Party (CCP) as an integral part of the law, the lack of acknowledgment of any private right in conflict with "the state, society, or the collective" (Article 35, 1982 Constitution), and the traditional low opinion of law in China.

In the US: the Greco-Roman concept of law as almost sacrosanct, law as the regulator of all people, no crime exists without a law, the presumption of innocence, the grand jury function, and the free conscientious judgment of evidence by judges.

Groups will share their information and then proceed to prepare for trial.

Each country group will prepare a trial simulation based on media accounts of well known cases such as those suggested or others discovered by students during their investigations. The trial will be simulated in both systems, one as documentation suggests it occurred and one as it would have occurred in the other system. Suggestions for simulations include cases from the Chinese People's Republic: Democracy Wall dissident, Wei Jingsheng; Tiananmen student leader, Wang Dan; organizer for hunger demonstrations, Fu Yueha; cases from the 1983 criminal dragnet; cases from the 1996 Strike Hard campaign; and the "Gang of Four" including Jiang Qing, Zhang Chunqiao, Yao Wenyuan, and Wang Hongwen. Suggestions from the United States include: Watergate burglars, Daniel Ellsberg, Robert Halderman, John Erlichman, *U.S. vs Nixon* (Pentagon Papers Case), Charles Keating, the McDougals of Whitewater, and Aldridge Ames.

After the selected cases are presented in juxtaposition, the class will define justice and then discuss the merits and demerits of the two systems to establish justice.

As a culminating activity, students will write an essay which evaluates the establishment of justice by the People's Republic of China and the United States.

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SCALING THE WALL:

Visions and Revisions of China and Ourselves

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January 1997

Curricular Responses to the 1996 Fulbright-Hays Seminar Abroad Program

China: Tradition and Transformation

Unit I

Incorporating literature about China to teach students to confront stereotypes, unravel metaphors, and engage in the complexity of global understanding.

Unit II

Viewing China's response to the Holocaust within the context of "The War against Japanese Aggression" (World War II).

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UNIT II: Learning about China's Response to World War II 1-39

INTRODUCTION

I was very fortunate both to have a Fulbright Hays Fellowship to China during the summer of 1996 and to teach at an American university where I was encouraged to incorporate what I had learned into the curriculum. This project is in two parts but can be taught as a whole. First semester I now team-teach a course titled "From TB to AIDS: Epidemics in a Dramatic Context," in which we explore the metaphor of disease in literature. Part I, with its focus on parent-child relationships in poetry and the metaphor of the wall and disease in Amy Tan's novel, *The Kitchen God's Wife*, fits into this course. However, it also explores the self-esteem of women and the impact of World War II on life in China. So, in fact, it encompasses my three major topics of interest.

In addition, I am teaching a new course I wrote entitled "The Literature of World War II: Genocide, Resistance, and Renewal." This course grew out of my specific interest in the Holocaust and my exploration of the Shanghai ghetto. When I asked a historian in X'ian what he taught his students about the Holocaust, he responded that he acknowledged the tragedy of all genocides and that 30 million Chinese people are estimated to have died because of the war between 1937 and 1945. He discussed World War II as China's War Against Japanese Aggression and viewed the period from the internal perspective of what was happening inside China. This suggests another perspective by which to examine the meaning of human rights. Historian Pan Guang stated that there is no history of anti-Semitism in China. So when I visited Hongkou and toured the former synagogue and ghetto (August 2, 1996), I learned about the stateless Jews who had found refuge there between 1939 and 1948. For our purposes here, this unit provides supplementary details that can foster student research into the topic, and add depth to the study of Amy Tan's novel. It is not meant to stand by itself as a project.

ESSENTIAL QUESTIONS

1. How does the American press depict the Chinese?
2. How can American readers confront their stereotypes about the Chinese?
3. How do the Chinese feel about their past?
4. How can exploring the metaphors of "the wall" and disease help to create critical readers and writers?
5. What are the consequences of viewing people as stereotypes?
6. What can American students learn about themselves by learning about the Chinese through literature?

TASKS AND OUTCOMES

1. Students will be able to summarize newspaper articles and identify stereotypes and bias.

2. Students will be able to rewrite articles, in group work, consciously changing the point of view.

3. Students will be able to appreciate the visual meaning behind calligraphy and will create their own word picture for "WALL" and "DISEASE."

4. Students will be able to analyze poetry critically and will be able to identify elements of Chinese culture therein.

5. Students will be able to work cooperatively to teach the class about a major theme in Amy Tan's novel *The Kitchen God's Wife*.

6. Students will create a project that shows the relationship between two characters by the stories they tell each other. Students will then perform their works before the class to demonstrate an understanding of story-telling, point of view, development and control of voice, and creative insight.

7. Students will be able to create a poem that distills what they have learned in this unit about relationships.

8. Students will be able to state what they have learned about Chinese culture and themselves during this unit of study in a post-test journal entry of 500 words. (They can answer the essential questions).

STUDY OF THE NOVEL

The first sentence of the novel sets the tone when the daughter, Pearl, begins by saying, "Whenever my mother talks to me, she begins the conversation as if we were already in the middle of an argument." (11) This suggests both the frustration and misunderstanding in their relationship.

Later she adds, "To this day it drives me crazy, listening to her various hypotheses, the way religion, medicine, and superstition all merge with her own beliefs." (29)

Because Pearl has MS and has not told her mother, she worries about her health and about her mother's possible reaction. But she connects her use of language with the search for health when she describes her conversations with her husband: "We talked in code, as though we belonged to a secret cult, searching for a cure, or a pattern of symptoms we could watch for, some kind of salvation from constant worry." (27)

Pearl's mother, on the other hand, decides to tell Pearl the story of her past (see page 86). Her story takes up most of the novel and describes the horrors of an abusive husband as well as the war (World War II). This story-telling process becomes a healing process. It allows both mother and daughter to get past the walls that separated them, so that Pearl decides to tell her mother about her disease (on page 401) The novel ends with the mother's voice offering hope and reconciliation through the statue of "LADY SORROWFREE, happiness winning over bitterness, no regrets in this world." (page 415)

Students should have read the novel. They are to identify major themes and then form groups of four. Each group will research and study one of the themes in the novel and present their findings to the class. Some of the themes might be healing and reconciliation, voice and miscommunication, tradition and change, mother-daughter relationships, self-esteem of women or lack thereof, impact of the past on the present, walls that separate us, story-telling as healing, the imagery of disease and wellness, World War II and attitudes toward the Japanese and the Americans, and the meaning of the title.

The students' PERFORMANCE ASSESSMENT project is to create in words a parent-child relationship by having them tell their stories to each other. These dialogues can be taped or put on video but they must be presented to the class with the individual student creating the two voices involved. Maybe the relationship could be between friends. This piece of writing will then be added to the student's portfolio along with a poem that distills the dialogue to an image.

Thus, the goals of this project include group work identifying attitudes toward the Chinese as well as bias, practice in writing summaries and analyzing poetry, extracting meaning from a novel that teaches about Chinese culture as well as American culture, individual creative writing that invokes strategies of story-telling and figurative language, and a final summary statement addressing the essential questions.

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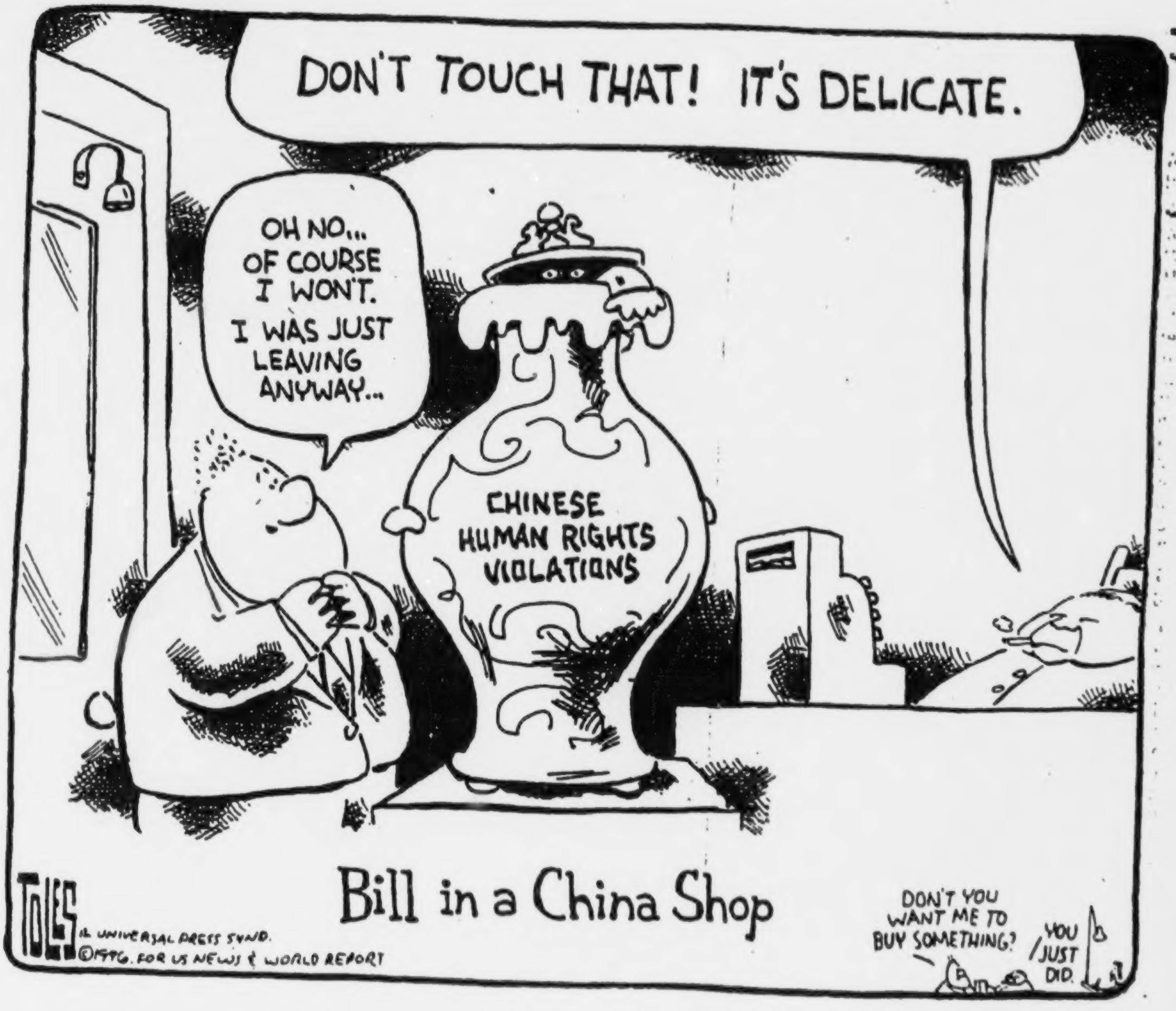
POSSIBLE FIELD TRIPS

These three plays in the New York area are related to this unit:

"The Golden Child" by David Hwang, at the Public Theater.

"The Waiting Room" by Lisa Loomer, at the Vineyard Theater.

"The Joy Luck Club" by Amy Tan at the Long Wharf Theater.


DON'T TOUCH THAT! IT'S DELICATE.
OH NO... OF COURSE I WON'T. I WAS JUST LEAVING ANYWAY...
CHINESE HUMAN RIGHTS VIOLATIONS
TOLES
DON'T YOU WANT ME TO BUY SOMETHING?
YOU JUST DID.

Bill in a China Shop

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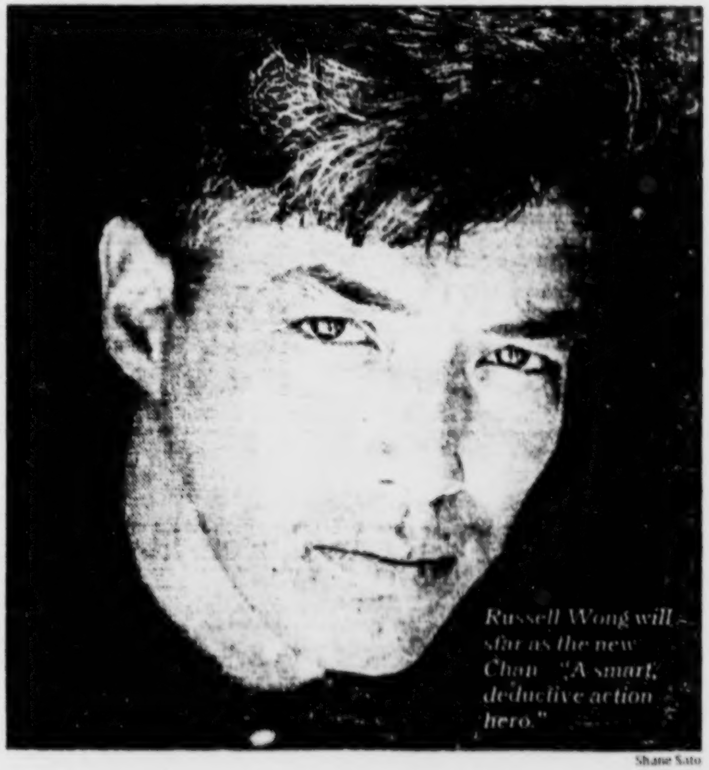
pages 6-21

THE NEW YORK TIMES, SUNDAY, JANUARY 5, 1997

Charlie Chan, Retooled for the 90's



Russell Wong will star as the new Chan: "A smart, deductive action hero."

Shane Sato

By SOMINI SENGUPTA

CHARLIE CHAN, THE cherubic Chinese detective with the dainty step and a belly full of fortune-cookie wisdom, is about to be resurrected. This time, however, he will be played by a Chinese-American instead of a white man in yellowface.

Russell Wong, best known for his role in the syndicated television series "Vanishing Son" (seen in New York on Channel 11 until it was canceled in 1995), will star as the new Chan, a Chan for the 90's — hip, slim, cerebral, sexy and (what else?) a martial-arts master, says Cary Granat, senior executive vice president at Miramax Films.

Miramax has bought the rights to the franchise and hopes to produce several films based on the popular 1930's and 40's series in which first Warner Oland, and then Sidney Toler and Roland Winters, played the detective in 44 films. The studio has selected Steven Soderbergh to direct the project, which will go into production this year.

The old Charlie Chan films, drawn from the novels of Earl Derr Biggers, have come under attack by Asian-Americans not only because Chan was played by a white man but also because many see the character as the stereotypically inscrutable Oriental. To some, in fact, he now comes across as the lovable counterpart to the diabolical Oriental genius of the 1930's, Fu Manchu. (Mr. Oland, who died in 1938, also starred in a couple of Fu Manchu films.)

The old Charlie Chan spoke English in an exaggerated accent. "May I extend courteous greeting?" he offered in sing-song cadence. He rattled off faux-Confucian aphorisms: "Man seldom scratches where does not itch." He was accompanied by his bumbling sons, who often prefaced their sentences with a "Gee, Pop!" And in many of the films, he was seen with a wide-eyed black sidekick, who provided comic relief.

There have been several recent adaptations. In 1981, Peter Ustinov

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starred in "Charlie Chan and the Curse of the Dragon Queen," a slapstick Chan remake, and Wayne Wang's 1982 sleeper hit, "Chan Is Missing," poked fun at the old Chan. More recently, the playwright David Henry Hwang, a Tony Award winner, wrote a screenplay in which Charlie Chan's son discovers his father's true identity: a white man in yellowface. That film was never made.

Now audiences will be offered Miramax's new Chan, a private detective who is the old Chan's grandson.

"We're going to have a smart, deductive action hero," Mr. Granat said, adding that studio executives had not yet decided whether the new Chan would also be named Charlie.

The project comes at a time when Hong Kong action pictures are growing more popular in the United States. The director John Woo, a leader in the genre, has recently been embraced by Hollywood. Chow Yun Fat, the baby-faced hero of many of his films, is suddenly in demand, as is the martial-arts star Jackie Chan, whose last film, "Supercop," was released in the United States by Miramax.

The prospect of luring fans of those movies was not lost on Mr. Granat. "We hope to tap into that market as part of the audience," he said, adding that the new Chan films would send Mr. Wong's character to Hong Kong as part of the murder investigation.

For Mr. Wong, a 33-year-old native of Albany, the three-picture deal with Miramax promises to be his biggest break. It was just 13 years ago that he went to Hong Kong to pursue an acting career, discouraged by the dearth of roles for Asian-American men in this country.

"It was like, I've got to go out of my own country to make a living," he recalled. "It was disheartening."

In Hong Kong, Mr. Wong starred in a Chinese film similar to "Flashdance" and was discovered by the producers of the 1986 movie "Tai-Pan." He returned to the United States for a part in Abel Ferrara's "China Girl" in 1987, then appeared in "Eat a Bowl of Tea" in 1989 and "The Joy Luck Club" in 1993. He is currently at work on his first Miramax film, "Ashtown." The Chan films will bring him his first starring roles in the United States.

BUT THE IMMINENT REvival of Charlie Chan is drawing mixed reactions from Asian-Americans. Some are disgusted and others delighted, while still others are curious though skeptical. Among African-Americans, the same spectrum of emotions is likely to arise with Harry Belafonte's planned remake of "Amos 'n' Andy."

Bill Gee, executive director of Asian Cinevision, which produces the annual Asian-American Film Festival in New York, said he hoped the films would buoy Mr. Wong's profile as an Asian-American action hero. "We hope they do it right," said Mr. Gee, whose group presented the Asian-American Media Award to Mr. Wong this summer. "I'm assuming it will avoid the stereotypes."

The novelist Gish Jen, who is Chinese-American, expressed confidence that the studio would. "It would be a lot of fun to see Charlie Chan made in a way that's sensitive," said Ms. Jen. "It would be great to see an Asian-American in that role rather than someone in yellowface."

But the playwright and novelist Frank Chin shot back that a new Chan would only revive an old racist notion of the asexual and servile Chinese man, regardless of the star. "Charlie Chan will always be a symbol of white racism, no matter who plays him," he said. "If you put a black man in a hood, does that make the Ku Klux Klan a civil rights organization?"

Jessica Hagedorn, who edited an Asian-American literary anthology entitled "Charlie Chan Is Dead," is also troubled about the project. "I'm a little taken aback," she said. "It's like if you resurrected Sambo or Stepin Fetchit or Aunt Jemima. What if you said Angela Bassett will play Aunt Jemima?"

Others said that they could well imagine a film that subverted the old Charlie Chan. But they were skeptical of the Miramax project, arguing that the film industry had generally failed to create multifaceted roles for nonwhites.

"I'm willing, in part, to give them the benefit of the doubt, but I have my doubts," said David Mura, an actor and writer. "If you want to do an Asian-American detective, why don't you just do one, rather than something that calls back a legacy of the stoic, mysterious Oriental?"

The character, increasingly under attack as stereotypical, is being reborn as a hip martial-arts instructor.

Mr. Hwang, whose own Chan screenplay never made it to the screen, said he would withhold judgment on the Miramax project but was heartened by the prospect of a Chan depicted as a real Chinese-American action hero. "I think it's possible to reinvent a stereotype," said Mr. Hwang, who is best known for his play "M. Butterfly." "I hope they create something better. But it could be just as stereotypical."

For his part, Mr. Granat merely urged the critics to wait and see. The new Chan, he said, will be a "more well-rounded character" than the one in the Charlie Chan movies starring white actors.

Unlike the portly hero of the past, Mr. Granat added, the Chan of the 90's will be tough. "The original Chan never got into physical situations," Mr. Granat said. "Our Chan will be a lot more adventurous."

And in a sharp departure from the past, the new Chan picture will also feature a female star, who may turn into the sexy sleuth's love interest, Mr. Granat said, though he declined to name any candidates for the part.

"Clearly, by the casting of Russell Wong as the new Chan, our efforts are to make him into a real role model for Asian and non-Asian audiences," he said.

Mr. Wong, too, is confident that Miramax's new Chan will not repeat the stereotypes of the past. "The concept of the chop suey, very clevah, very Chahlie Chan," he said, "I think that's so un-Chinese."

But he said he also understood the apprehension of the Asian-American critics. Growing up in a largely white section of Albany, where his family owned a Chinese restaurant, Mr. Wong, whose father is Chinese and mother a white American, endured his share of racist taunts. "They would do certain kinds of imitations, whatever they saw on TV; maybe it was Charlie Chan," he said, chuckling at the memory. "I accepted it as normal, but I guess it wasn't." ☐

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20th Century Fox

Warner Oland, left, as the famous detective in the 1935 film "Charlie Chan in Shanghai"—The lovable counterpart to the evil Fu Manchu.

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Coming of age as a Chinese American

By Dianne Bock Stern

In a recent interview, Pang-Mei Natasha Chang reflected on why it had taken her 13 years to complete "Bound Feet and Western Dress," a combined memoir of her own coming of age as a Chinese American and of the extraordinary life of her great aunt, who was born in Shanghai in 1900. Although she set out to write a biography of her great aunt, Chang Yu-i, and began interviewing her in 1983, Pang-Mei needed to resolve her own feelings of shame about being Chinese in a predominantly Caucasian society before she could proceed with the book.

REVIEW

"Bound Feet and Western Dress," by Pang-Mei Natasha Chang (Doubleday, 215 pages, $22.95).

Great aunt's legacy

Raised in Connecticut, Pang-Mei was born in Boston in 1965 and graduated from Harvard and Columbia Law School. Hers is a family with a long and distinguished history of scholarship and achievement whose origins reach back through the century to China.

It was while she was at Harvard that she came across the name of her great-aunt in a history book where she learned that this retiring 83-year-old had once been married to Hsu Chih-mo, China's celebrated modern poet, had suffered through the first Western-style divorce in China and had run the Shanghai Women's Savings Bank during the 1930s.

"Bound Feet and Western Dress" ultimately became the story of these two women united by blood, gender and the challenge of living an independent life while accommodating custom and tradition. Theirs is a bond separated by continents and years yet grounded in this chronic feminine conundrum, particularly complex in Chinese culture then and now. Pang Mei was able to dredge up her own discomforts as a first generation American by using her great-aunt's story as a counterbalance to her own.

Alternating voices

The book is written in alternating voices and sensibilities. Yu-i is a fully drawn and compelling character, a woman of contradictions whose memories, dimmed by time and pain, are more a collage than a photograph of the life she lived. Raised in a conservative cloistered environment, she was married at 15 to a man she did not see until her wedding night.

The Hsu family was prominent and wealthy, and their son, Yu-i's husband, left to study abroad as soon as he had produced an heir, Yu-i's first son. He earned degrees from Clark, Columbia and Cambridge Universities.

All the while, Yu-i remained with the Hsu family as a loyal and obedient daughter-in-law. "I have always tried to do right, first for my own family and then for my husband's family. As a result, I sometimes feel I have had no life of my own."

Eventually, she prevailed on her husband's family to permit her to join him in London, but he had no interest in her. She was left on her own each day while he pursued his friends and his education. Ultimately, he left her for another woman, and she had to find her way to Germany where, pregnant with her second son, she stayed with her Second brother. Over the next few years, she attended school and raised her son alone, but she endured one tragedy after another and eventually returned to China.

Yu-i's reflections on her choices are poignant. She was desperate from a young age to have the same opportunities to study as her scholarly brothers, but the old thinking was that "a girl's ignorance is her virtue." Yu-i remarks: "They had some reason to their thinking. A girl who does not know anything and does not want to know anything is so much more manageable than one who is always learning and always wants to know more."

Growing up suburban

In direct contrast to Yu-i's reserved faded remembrances is Pang-Mei's acidic account of growing up in suburban America with a Chinese face that invited ridicule from her white middle-class peers. Her hurt and anger are palpable as she recalls "Jeers from the teenagers hanging out on the corner. Chink. Chinaman, Ching chang chong."

In college, where she majored in Chinese studies, she occupied an emotional limbo, envying the Chinese who stayed together, while she felt uneasy with other Chinese, "concerned as we walked around campus that others would think we were foreigners, outsiders. At the same time I could not be with my Western friends and walk by a group of Chinese without wondering what they thought of me. Did they think that I had disdain for my own heritage?" She admits having trouble with everyone an hating, most of all, "anyone, ma or woman, who dared attem explain me to myself!"

The abiding symbol of th lovely, moving memoir is boun feet, a mutilation Yu-i was save from when her Second broth intervened as her mother an nurse were tying her 3-year-ol feet with silk ribbons, beginnin the agonizing process of breakin the fragile foot bones until th toes curve around the sole t touch the heel. Yu-i's mother ha 3-inch feet. Those ribbons boun more than little girl's feet, the informed their lives and relatio ships, compromised their mobil ty, independence and future reducing them to objects born t obey their fathers, husban brothers and sons.

The great-aunt was liberate by necessity, and yet she r mained old-fashioned at hear working and achieving in a man world while caring for her fo mer in-laws and honoring the ol ways. Her niece returned t Shanghai to walk the streets her great-aunt's youth and clari contradictions in Yu-i's percep tions. In the end she "understoo the need to accept her story she had willed it to me."

Dianne Bock Stern reviews books for this newspaper.

THE NEW YORK TIMES **INTERNATIONAL** FRIDAY, DECEMBER 20, 1996

The Death of the Last Emperor's Last Eunuch

By SETH FAISON

SHANGHAI, Dec 19 — Over the centuries, the most secretive and grotesque corner of China's extensive imperial court belonged to the fraternity of special guardians: the eunuchs, whose high voices and soft demeanors often cloaked the viciousness of their back-alley politicking and custody of the Forbidden City's magnificent exotica.

When the last emperor's last eunuch died this week, he closed the final page on a bizarre chapter of Chinese imperial history, even though the last dynasty and its ancient system of governing were overthrown in 1911.

The eunuch, Sun Yaoting, was just days shy of 94 years old when he died at his home in a Beijing temple on Tuesday evening.

Like the thousands who preceded him through Chinese history, Mr. Sun was emasculated as a young boy, in a crude and risky operation that was arranged by his family, who were looking for a way out of poverty and into the private domain of China's highest rulers.

Aside from the emperor, eunuchs were generally the only men trusted to enter the inner courtyards of the palace, where the women of the imperial family and harem lived. Other men, including officials, military guards and even the emperor's male relatives, were often required to leave the palace grounds at night.

Using only hot chili sauce as a local anesthetic, the people who performed this fateful operation typically did so in one swoop, using a small, curved knife. In exchange for a lifetime of humiliation marked by incontinence and sexual frustration, a few eunuchs were able to achieve tremendous influence and wealth.

Only months after Mr. Sun's family forced him through the ordeal in 1911, the Manchu Dynasty, which had ruled China since the early 1600's, was overthrown, bringing an end to this system.

Yet Mr. Sun continued to serve Pu Yi, the puppet monarch depicted in the film "The Last Emperor," during the ensuing decade, when the former ruler was allowed to continue to live in the Forbidden City, occasionally playing tennis in its spacious courtyards.

Mr. Sun's biographer, Jia Yinghua, said that the last eunuch was memorialized in a traditional ceremony at the Guanghua Temple in Beijing, where his family laid a gold cloth across his face, put rings on his fingers and shrouded him in white silk embroidered with the dragon and phoenix emblems of China's imperial tradition.

"He was a man of rare intelligence," Mr. Jia told Reuters, recounting how Mr. Sun had revisited the Forbidden City in 1993 for the first time in more than 70 years and had pointed out inaccuracies in the historical displays.

In one corner of the outer square of the palace, a granite block still marks the spot where some of Mr. Sun's fellow eunuchs were said to have lost their "three precious," as the organs were called in court parlance of the day. Traditionally, a eunuch preserved his genitals in a jar, to insure that they would eventually be buried with him, in the belief that this would guarantee his reincarnation as a "full" man.

Yet Mr. Sun was not so fortunate. During the Cultural Revolution, a decade of intense political and social upheaval that began in 1966 — coincidentally the year that the former Emperor Pu Yi died — Mr. Sun's family destroyed his jar. They were afraid of being punished by marauding Red Guards if such a symbol of China's feudal past were discovered.

"He used to joke about it," said Mr. Jia, who recorded Mr. Sun's story in a book titled "The Secrets of the Last Eunuch."

"He said, 'When I die I will come back as a cat or a dog.'"

Mr. Sun passed his later years tending Beijing's temples, and Mr. Jia said the eunuch's adopted son and grandson would now take his remains to a home village, near the northern city of Tianjin, for further ceremonies before having them cremated in Beijing.

The victim of an ancient Chinese ritual had one (surprising) regret.

The practice of using castrated men as guardians of the emperor's inner court began more than 2,000 years ago.

According to Jonathan D. Spence, a China historian at Yale University, the practice reached its zenith during the reign of Emperor Wanli in the late 1500's during the Ming Dynasty, when the ruler authorized the hiring of a large number of eunuchs and withdrew himself from the day-to-day running of the court.

"Since the emperor would not come out from the inner recesses of the Forbidden City — an area closed to all save the imperial family and their personal attendants," Mr. Spence wrote in his book "The Search for Modern China, "the eunuchs became crucial intermediaries between the outer bureaucratic world and the inner imperial one.

"Any senior official with business that demanded the emperor's attention had to persuade a eunuch to carry the message for him; the eunuchs, naturally enough, asked for fees in return for such service, and soon the more powerful ones were flattered and bribed by ambitious officials."

A ruling principle of Chinese history emerged: whenever the authority of an emperor receded, so the influence of eunuchs grew as a court yielded to a web of corruption, a hallmark of a declining dynasty ripe to be overthrown.

A generation before Mr. Sun was born, Li Lianying accumulated vast influence as the favorite eunuch of the Empress Dowager Cixi, one of the greatest purveyors of imperial politics. She climbed from a concubine third-grade to become ruler of China for 40 years in the 19th century, and relentlessly played off her courtiers against one another.

Li headed an imperial staff of thousands of cooks, gardeners, laundreymen, cleaners, painters and other eunuchs, who were classified in a complex hierarchy of 48 separate grades.

"Each eunuch was apprenticed to a master," wrote Marina Warner in "The Dragon Empress," a biography of Empress Dowager Cixi, "and his eventual success or promotion depended on the favor in which his master was held. On his master's death, a young eunuch might be forgotten in the sluices until the day he himself died, but if he was apprenticed to the chief eunuch he might rapidly acquire influence."

Though eunuchs were generally illiterate, some, like Li Lianying, could read enough of the stylized court language to wield influence over officials bearing documents.

Mr. Jia, the biographer, said China's last eunuch had never stopped lamenting the fall of the imperial system he had aspired to serve.

"That was the regret of his whole life," Mr. Jia said.

China's Last Eunuch

Sun Yaoting, a few days short of 94 years of age, died Tuesday, an anachronism of imperial China: a eunuch whose official role ended in 1911 just months after his family forced him to undergo castration. Mr. Sun was China's last eunuch.

More than 2,000 years ago, castrated men became guardians of the Emperor's inner court, and their wealth and influence grew in direct proportion to the decline and withdrawal of the rulers. When the Manchu Dynasty, which had ruled China since the early 1600's toppled, Mr. Sun continued to serve Pu Yi, the puppet monarch who was the subject of the film "The Last Emperor."

Sun Yaoting

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'Dynamic Achievers' honored

OUT & ABOUT

HELEN GANZ SPIRO

WESTCHESTER

Gannett Newspapers

Three county residents were honored by the Organization of Chinese Americans, Westchester Chapter, at the organization's 16th anniversary banquet held at the Ramada Inn, Armonk. Recipients of 1996 Dynamic Achiever's Awards were from left Dr. David Ho of Chappaqua; Dr. Stanley Chang of Scarsdale; and Ang Lee of White Plains. Dr. Ho recently was named Time Magazine's Man of the Year.

At its 16th Annual Awards Banquet, the Organization of Chinese Americans, Westchester Chapter presented its 1996 Dynamic Achiever's Awards to three Chinese Americans, all county residents, for outstanding contributions to their professions.

Cited at the banquet held at the Ramada Inn, Armonk, were Dr. **Stanley Chang,** the Edward S. Harkness Professor and Chairman of Ophthalmology at the College of Physicians and Surgeons, Columbia University; Dr. **David D. Ho,** director of the Aaron Diamond AIDS Research Center, New York University School of Medicine, who recently was named Time Magazine's Man of the Year; and film director **Ang Lee.**

A resident of Scarsdale, Chang is credited with revolutioninizing surgical treatment of difficult vitreoretinal diseases. In addition to membership in many professional societies, he is former president of the Chinese American Medical Society and a charter member of the Chinese American Ophthalmology Society.

Ho, a resident of Chappaqua, works on the cutting edge of AIDS research, and when the cure for AIDS is finally discovered he will be counted among those who make significant advances in conquering the dreaded disease. His protease-inhibitor therapy is considered the first major breakthrough for AIDS treatment.

Lee, whose home is in White Plains, won Best Film for his first feature "Pushing Hands," in the Asian-Pacific Film Festival, and in the Berlin Film Festival won top prize for "The Wedding Banquet." Lee was selected to direct "Sense and Sensibility," the film nominated for seven Academy Awards and which received the Golden Bear Award at the Berlin Film Festival and the Golden Globe for Best Screenplay and Best Film.

Celine Foung

Two OCA Intern Scholarships were established in memory of Casey Foung, who lived in Rye, a longtime member of the organization. By education an electrical engineer, Foung's real interest was in China and his business endeavors included promoting trade between China and the United States and by developing both leisure and business travel to China.

Foung's wife, **Celine,** and son, **Ted,** residents of Rye, were among the guests.

Guest speaker for the evening was Judge **Doris Ling-Cohan** of Manhattan, who became the first Asian American public official to represent Chinatown and its surrounding neighborhoods when she was elected Civil Court Judge in the Second Municipal Court Dis-

The local OCA chapter is one of 40 chapters of the national non-profit organization seeking to improve the economic, political and cultural status of Chinese and other Asian Pacific Americans.

Doris Ling-Cohan

Among those attending were Jean Chang; **Susan Ho; Robert Chao,** a program manager with IBM and chapter president, and his wife, **Ann,** residents of Chappaqua; **Carlos Tiu,** an associate financial manager with Kraft Foods, and his wife, **Maple,** residents of Mount Kisco; **Vincent Young,** director of governmental affairs at NYNEX, and his wife, **Grace,** White Plains residents; **Howard Jaffe,** a lawyer with a private practice in the Bronx, and his wife, **Miranda Tai Jaffe,** Scarsdale residents; **Ben Ying,** with the Financial Information Service Agency of New York City, and his wife, **Jane,** residents of White Plains; **Henry Sun,** professor of dermatology at New York University Medical Center, and his wife, **Brenda,** Scarsdale residents.

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Rep. Kelly to visit China for 10 days

1/3/97 7A

The Herald Statesman

By Carl Weiser
Washington Bureau

WASHINGTON — Rep. Sue Kelly said she would go to China this month to drum up business opportunities for the middle and lower Hudson Valley.

Sue Kelly

The Katonah Republican leaves for her 10-day trip on Wednesday — one day after she returns to Washington for the convening of the 105th Congress.

"She's pitching for the local Chambers (of Commerce)," spokesman Dan Boston said. "She's selling the Hudson Valley to the Chinese."

The trip, funded by taxpayers, is intended to help local companies who already do business or want to do business with China, either selling products, opening plants or bringing Chinese businesses to the Hudson Valley, Boston said.

Kelly will present to Chinese officials packets of information from companies, including Pepsi, Curtis Instruments of Mount Kisco and Texaco, among other firms.

"It's an exciting opportunity for the companies to have a member of Congress hand-deliver information about their companies," said Richard Schaab, secretary-treasurer of the World Trade Council of Westchester.

Pepsi has 13 plants in China, the world's sixth-largest soft-drink market.

Lawrence Dwyer, president of the Westchester County Association, a business group, said that doing business with China requires personal contact.

"You have to have a precise understanding of what you're looking for and what they're looking for," he said. "That little bit of knowledge is what may open up the door to let people do real business."

Kelly will visit Beijing, Hong Kong, Xian and Shanghai with about a dozen other members of Congress, Boston said.

Man charged with giving teens alcohol

The Herald Statesman 1A 1/3/97

Police: Underage guests found drinking in his apartment on New Year's Eve

ly **Sean Webby**
taff Writer

> **"It was stupid. I regret it."**
>
> — **Steven Hum**

All over Westchester County, people celebrated New Year's Eve with champagne, beer and friends.

Steven Hum, a 22-year-old Dobbs Ferry man, did that, too.

However, most of Hum's party guests, police said, were 13- and 14-year-olds, and he held his bash in his apartment directly across from the village police station.

Now, Hum of 121 Main St. faces the possibility of going to jail, paying a fine or being placed on probation after being arrested on a charge of first-degree unlawfully dealing with a child, a misdemeanor, police said.

Hum was released without bail. He is due in Village Court on Thursday.

It is the second time in exactly ie year that Hum has been arged with buying liquor for en-agers.

Hum admitted yesterday that e bought the teen-agers the icohol on New Year's Eve and eld the party while his parents id sister, with whom he lives, re away having a celebratory iner.

"It was stupid," Hum said. "I gret it."

Although he knew what he did was illegal, Hum said, he believed most of the teen-agers in his apartment that night were there with the permission of their parents.

The party stopped about 9 p.m. on New Year's Eve.

It was then that Hum was seen by Police Officer Greg Vince heading into his second-floor apartment, where he lives with his parents across from the police station, carrying a box of alcoholic beverages and accompanied by several teen-agers, police said.

When Vince was allowed inside the apartment, he found 16 teen-agers — 13 to 18 years old — drinking alcoholic beverages, including a variety of 40-ounce malt liquors, champagne and Boone's Farm strawberry daiquiris, police said.

Some teen-agers were found in a closet, police said.

All, except an 18-year-old from the Bronx, were village residents.

Police promptly arrested Hum.

The teen-agers were brought to police headquarters, and their parents picked them up.

No charges were filed against them.

Hum has been found "on more than one occasion" buying alcohol for minors, police said.

Exactly one year ago, Hum was arrested on a charge of endangering the welfare of a child, police said.

He was convicted of the charge, and he is serving a sentence of three years' probation.

That case also was in connection with Hum buying an underage person alcoholic beverages

D
la;

When It Comes to Trash, Chinese Just Say Throw

By PATRICK E. TYLER

Associated Press

Chinese [illegible] to making money rather than dinner, [illegible] for fast food but also heaps of plastic packaging. [illegible] up for samples of instant noodles.

Beijing
CHINA
Yunyang
Wuhan
Yangtze River
Three Gorges
Guangzhou
VIETNAM

The New York Times

Throwing garbage overboard in Yunyang raised few eyebrows.

Keeping Only the Pick of Foreign Litter

BEIJING, [illegible] — In its campaign [illegible] foreign [illegible] has turned [illegible] ships carrying waste [illegible], a Communist Party newspaper reported this week. About half of the ships returned to their ports of origin. Others were obliged to find other countries in which to dump the waste, The People's Daily reported.

Factories in China do a thriving business recycling wastepaper, fabric and other scrap materials from overseas. But since inspectors reportedly found other sorts of trash from the United States in a dump outside Beijing in early May, state-run media outlets have accused the United States and other wealthy nations of putting such waste inside recycling shipments.

YUNYANG, China — It was just another day on the Yangtze River when Zhao Bengying committed the act in front of hundreds of boat passengers, not one of whom blinked when she heaved a huge bag of trash out the window.

Ms. Zhao is 21 and arguably knows better. At least she seemed embarrassed later when confronted with her transgression against nature.

"There is no other way," she said.

Ms. Zhao is a uniformed cabin attendant on one of the Russian-made hydrofoil boats that glide up and down the river at 35 miles per hour, carrying 200 passengers and depositing them here and there among the big river towns that rise out of the mist.

It was just after lunch on the boat, and Ms. Zhao was all motion as she worked the aisles, collecting the greasy plastic foam boxes that are used by the millions in China to serve breakfast, lunch and dinner.

As the passengers relaxed in front of giant-screen televisions blaring karaoke tunes, Ms. Zhao wrestled a huge garbage bag full of lunch trash — consisting mostly of those plastic containers — to the front of the cabin.

That is where Ms. Zhao dispatched it, in a businesslike manner, through a hatch into the Yangtze River. As it flew toward the water, the bag opened. Its contents began spilling just before it landed with a splat on the muddy brown tide.

"Yes, of course I know that this is polluting the river," she said, giggling with embarrassment, "but we have no other way to deal with the trash. It is not hygienic to keep the trash in the boat, and we can't carry it up the riverbank."

Having discovered the wonders of plastic containers and the convenience of a throwaway culture, China is passing through a phase in which everyone seems to be throwing trash out the window.

It can be seen floating down the nation's rivers, choking its canals and flying out of passenger train windows — another reminder that China's rapid economic development is breaking down its traditional sense of thrift, the saving of everything, to be used over and over again. It was a culture of rags and cloth diapers, not paper towels and Pampers. There were also the control systems of orthodox Communism, under which national tidiness was enforced by neighborhood committees, train wardens and class monitors.

In today's free-for-all market economy, the slobs are coming out.

"Today, everyone is in a hurry to make money," said Wang Cheng-[illegible], a young clothing salesman in Wuhan, down the river from here. "Eating box lunches is very convenient. Of course, no one thinks about how much garbage it is creating."

In fact, the lunch boxes are creating a mountain of garbage that has spawned a new phrase — "white pollution" — and the first official efforts to deal with the problem. Each year, just in Wuhan, an industrial central city with seven million people, "more than 200 million of the containers are estimated to be thrown away, causing environmental pollution and strong opposition from the citizens," the official New China News Agency reported in August.

As of Sept. 1, the city government informed 40,000 sidewalk food vendors that they could no longer dish out meals in the several hundred thousand disposable plastic containers they were using daily.

"The industrial and commercial department will confiscate the plastic boxes," the news agency reported, "and the public security departments will prevent such containers from entering the city."

A [illegible] for the city refused [illegible] how the campaign was [illegible], but a spokeswoman for the [illegible] Environmental Protection Bureau said there had been some progress toward introducing a plastic lunch box that decomposes after a few months. Paper lunch boxes have also appeared.

"Now we are studying how to produce lunch boxes from new materials, such as wheat straw," she said.

An Environmental Protection Bureau spokesman in Guangzhou said that before long the city would ban the plastic boxes. But he noted that so far the regulatory effort was being pursued piecemeal by municipal and provincial governments without coordination from Beijing.

On the Yangtze, Ms. Zhao just giggled at the whole notion of handling the trash in any other manner than heaving it out the window. After all, one of her colleagues said, the river just flushes it all out to sea.

"There's no other way," she said.

d Poli an Is Cha l in India

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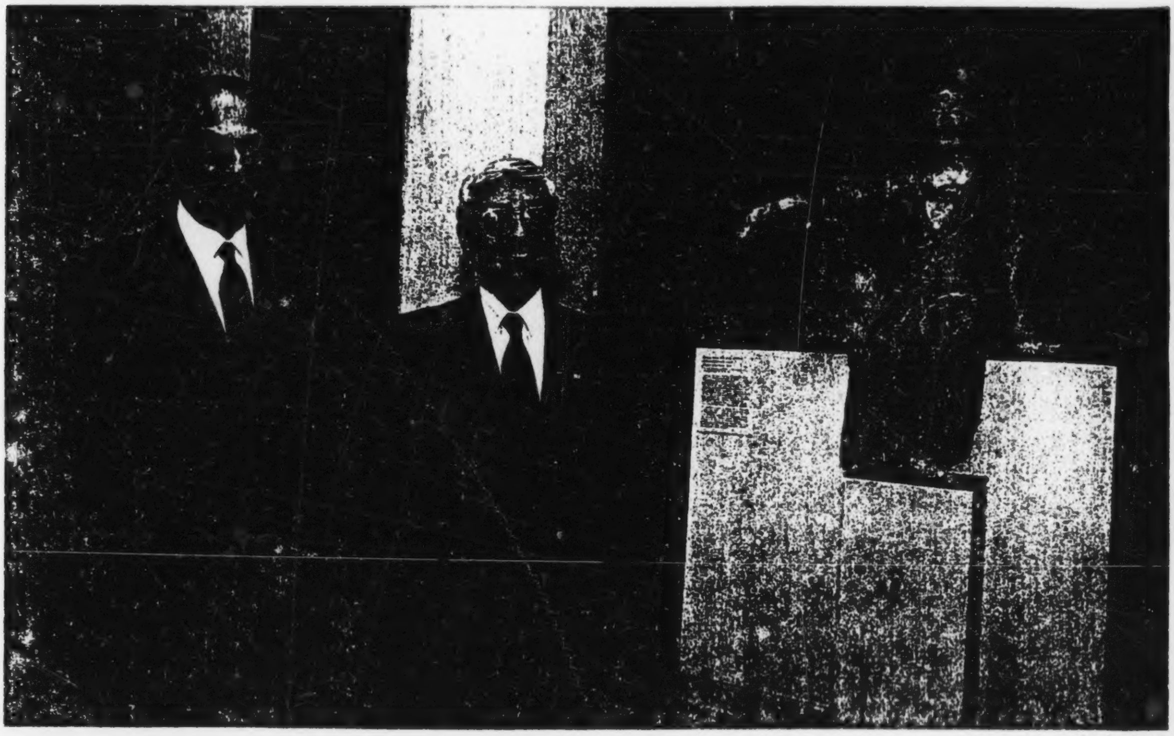

Stanley Brick

Shau-Wai Lam (right) with Allen Rosenbaum

Cultural Pearls

Chinese art fosters cultural exchange for Princeton University students.

In Princeton, N.J., it is always the Year of the Tiger. But with all due respect to Princeton University's striped mascot, visitors to The Art Museum on campus have been celebrating the Chinese Year of the Rat.

Exhibitions and academic programs on Chinese art and culture at the museum have been supported by the B.Y. Lam Foundation. The contribution has made it possible for students to work with the curatorial staff and to make substantive contributions to scholarly exhibitions and publications.

"We have an important collection of Chinese art," says Allen Rosenbaum, director of The Art Museum. "Through the enlightened support of the foundation, we can fulfill our mission as a university museum, using and integrating the collection within the Asian studies program."

The Art Museum recently organized an exhibition titled *Chinese Flower Painting: Reflections of Glory, Virtue and Humility*. A one-day symposium was also held in connection with the *Splendors of Imperial China* exhibition at The Metropolitan Museum of Art.

Shau-Wai Lam, who named his charitable foundation in honor of his father, is president of Brunswick Toyota in North Brunswick. The dealership has won the Toyota President's Award, for customer satisfaction and community service.

Shau-Wai Lam believes the cultural pearls of China should be shared with others.

"Cultural exchange," says Lam, "promotes global understanding."

TOYOTA
I love what you do for me

P.15

The Wall Street Journal 1/24/97 A9D

Beijing Blames Western Press for Bad Rap

China's Boosters Say Media Ignore Sweeping Changes

By KATHY CHEN

Staff Reporter of THE WALL STREET JOURNAL

BEIJING – With official U.S.-China ties on the mend after a tumultuous two years, Beijing has identified a new villain behind its poor image abroad: the press.

Authorities here are singling out specific articles and television pieces for criticism, and editorials in state-run newspapers and a new best-selling book have lambasted some members of the Western press for biased reporting. Notably, even some Western officials and businessmen who work in China have criticized the foreign media for inaccurately describing the country's conditions and the changes that are taking place.

In some ways, the misperceptions continue a historic tendency to exaggerate conditions in China. After the U.S. normalized ties with Beijing in 1979, the U.S. image of China often was glowing, with Bob Hope even hosting a television special on the country. But critics say that, after widely televised images of the Chinese army crushing democracy demonstrators in 1989, the tone of many reports turned sharply critical, focusing on the plight of dissidents, for example, instead of the improving lives of the majority of Chinese.

Tiananmen Square Image

"CNN still chooses to use that little video bit on the tank in Tiananmen Square seven or eight years after the event so [viewers] have that thrust into their mind almost daily," grumbles John Holden, chairman of the American Chamber of Commerce in Beijing. "That's not just what China is about."

Western media coverage of China "is overwhelmingly negative and overwhelmingly conveys the wrong impression that China is a tightly run, brutal dictatorship," contends Kenneth Lieberthal, a professor at the University of Michigan. "The reality is that Chinese society is extraordinarily dynamic and there's just a huge amount going on in terms of social change."

In an editorial Thursday, the official China Daily newspaper said some columnists and scholars in the U.S. "have tried every means to undermine China's image world-wide by misleading the general public in the U.S., exerting influence on decision-makers and throwing up barriers to Sino-U.S. relations by means of the news media."

"Behind the Demonization of China," a book by eight Chinese academics and journalists, sold out its first run of 40,000 copies in a month. It charges some of the U.S. media with "building an impenetrable stone curtain" around China to prevent the American public from learning about its true development.

Few Western Editorialists

Some observers say several factors contribute to China's negative image in the Western press. One, they say, is that few Western editorialists and politicians have been to China, particularly since economic changes launched two decades ago have taken hold. Another factor is that international human-rights groups have been effective in shaping the public agenda in the U.S. and other Western nations. While many of their allegations about China are well-founded, analysts say, they – and the media – often downplay the steps China has taken to improve individual freedoms.

"The dominant view that comes over is that the human-rights situation has never been worse for China," says Anthony Saich, Beijing representative of the Ford Foundation and a 20-year resident of China. "The fact is, the situation has never been better."

China itself is part of the problem, analysts say. This country of 1.2 billion is grappling with a daunting array of concerns as it makes the transition to a market economy, and Chinese officials aren't always very savvy about addressing them, or explaining their actions. "All of China's departments . . . should do more to let the outside world understand China's situation," concedes Cui Tiankai, a spokesman at China's Ministry of Foreign Affairs.

More News Conferences Encouraged

As part of that effort, China is encouraging its government departments here and embassies abroad to hold more news conferences. It has encouraged visits by U.S. congressional delegations, and it plans to invite some key editorial writers to China this year.

John LaFalce, a Democratic congressman from New York, says his impressions of China changed after a visit earlier this month. He had visited once before in 1979, and little he saw from the U.S. media since then had altered his images of China as a backward, military-dominated state. But while touring Beijing and Shanghai, he says, he saw streets filled with cars, billboards and privately run enterprises, and he met with top leaders who appear open to the West.

"There's a tremendous awakening taking place," Mr. LaFalce says. "China has made enormous strides in the past 18 years, and I don't think that's been adequately appreciated or portrayed in the press."

The Skydivers

by Joseph Colin Murphey

How might Windrider feel about this poem?

This is a fervent time
for flying.
Do not foul
my fall in a fit
of wing-waggling!
Hold
steady
as
we
touch.
The
force
of
flight
tears
away
all
sham.
Enter
upon
the
wind's
fingers.
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'The Chinese Must Go'

by Bernard A. Weisberger

Xenophobia is the hatred and fear of foreigners. Just as the Chinese experienced the effects of xenophobia, so do immigrants today.

One splendid morning during a recent West Coast vacation, I was turning the pages of a San Francisco newspaper over my coffee when I came upon a headline that clouded my cheerful mood: GERMAN POLL FINDS SENTIMENT AGAINST FOREIGNERS RUNS DEEP. According to the story below it, one-quarter of a group of Germans polled in a survey agreed entirely or partly with the slogan "Germany for the Germans," which right-wing extremists had been chanting during several weeks of rampages against foreign refugees. Included in the atrocities were the rock-throwing attacks on refugee shelters and the torching of foreigners' homes. "Shades of the 1930s," I thought with the automatic shudder that any possible neo-Nazi activity sends through me—in Germany or anywhere else.

Then I thought a bit longer. Something tickled my memory, and it flashed a new message: "Shades of the 1870s too. And not in Europe but in San Francisco, California!" I remembered that San Francisco had been seized, in 1877, by a violent spasm of antiforeign, specifically anti-Chinese, feeling that broke into murderous riots against innocents of the "wrong" ancestry. The fever started among working-class whites, but before it ran its full course, it infected the governments of both California and the United States, with long-lasting results.

Please understand that I have no intention of drawing farfetched comparisons, or of calling Americans of the 1870s neo-Nazis—quite the contrary. Nor do I aim to exonerate the 1990s neo-Nazis by trite reminders that they are not the first, last, or only haters to sully history's pages with brutality. Still, one of the best things about good history is its power to reduce national arrogance and to promote reflection and caution. So this story needs telling.

Xenophobia wasn't new in the United States a century and a quarter ago. A strong nativist movement before the Civil War had been responsible for discrimination and occasional violence against foreign-born Catholics. In the 1850s the Protestant crusade went political in the shape of the American (or "Know-Nothing") party and scored some short-term gains. But California's nativism in 1877 was especially sharp after four years of a bitter depression that had begun in 1873. (Economic pain will do that every time; the 1992 wave of German antiforeignism is strongest in formerly Communist East Germany, where unemployment is high and living standards low.)

America in 1877 was hurting all over, but as is often the case, the situation was special in California, particularly in San Francisco. It was less than thirty years since the gold rush had filled the city with brazen fortune seekers. The giddiness of their expectations was now offset by brutal reality, and most of them were facing the fact that they would spend their lives in a postboom economy. Gold and silver production was down, and unemployment now hovered around 20 percent. Where land had been plentiful, the best acreage was being concentrated into great estates.

Where San Francisco grocers had made fortunes selling infrequent shiploads of coveted goods, they now faced tough competition in a national market created by the newly completed transcontinental railroad line. And that same railroad, once hailed as the salvation of California, had become a monster monopoly that was charged with gouging the state's shippers and buying exemption from the law by bribing and lobbying.

The Big Four who built and owned the Southern Pacific Railroad—Mark Hopkins, Charles Crocker, Collis P. Huntington, and Leland Stanford—typified the widening social chasm. Basically storekeepers who had struck it rich by their timely investment in the rails, they and other new millionaires built, on San Francisco's Nob Hill, gingerbread mansions tended by liveried servants. Thus, the social cast of San Francisco included a restless down-at-the-heels population, a class of power-flaunting neoaristocrats, a supervillain in the shape of a railroad monopoly—and, finally, a set of scapegoats in the Chinese.

There were between twelve thousand and twenty-two thousand of them in the city, all recent immigrants and visibly, achingly different in their Manchu pigtails and their "bizarre" customs. They had been run out of the mining camps by discriminatory state laws and vigilante violence and settled in the cities to cook and wash for the Anglo-Saxons. Then the Big Four had discovered that they made wonderful railroad-construction workers—patient, diligent, and, above all, vulnerable and therefore cheap. Crocker imported thousands of them. So did other employers through wholesale contracts with Chinese labor agents. The Chinese composed perhaps only 15 percent of the San Francisco labor force, but they were blamed and hated by apparently every unemployed or underemployed white San Franciscan.

On July 23, 1877, the trigger on violence was pulled by news from the East. Between July 14 and 26 striking rail workers had clashed with militia in Pittsburgh, Baltimore, Chicago, and Martinsburg, West Virginia. At least seventy people had been murdered in the tumult. A meeting in support of the strikers was called in an empty downtown sandlot in San Francisco by sympathizers associated with the ten-year-old Marxist International Association of Workingmen. The crowd shouted its approval of anticapitalist resolutions. Then, inevitably, someone cried, "On to Chinatown," and the mob boiled out to look for victims. Twenty laundries were burned that night. On the next, there was an attack on a woolen mill employing many Chinese workers. At that the city fathers, alarmed about threats to property, formed a Committee of Safety and called out the militia. On the third night the rioters attacked the docks of the Pacific Steamship Company and set fire to a lumberyard. Police charged their ranks; four rioters were killed and fourteen wounded. That was the end of the collective violence.

But not of the anti-Chinese revolt. Two months later the crowd found a leader in a thirty-year-old Irish-born small businessman named Denis Kearney. Self-made and self-educated, Kearney was the guiding spirit in creating a new organization, the Workingmen's Party of California (WPC). Night after night he held forth to sandlot crowds in speeches full of political brimstone, like his pronouncement that "the dignity of labor must be sustained, even if we have to kill every wretch that opposes it." He frightened the city fathers enough to have him arrested in November, but since his threats were always vaguely conditional rather than immediate, he was acquitted. Actually, he mainly urged his audiences to vote for delegates to a forthcoming state constitutional convention that he hoped would empower "the people" by tightly regulating corporations and their lobbyists and subsidies. But his most powerful attention-getter was a demand for an end to the immigration and hiring of Chinese. "We intend to try and vote the Chinaman out, to frighten him out, and if this won't do, to kill him out. . . . The heathen slaves must leave this coast." He boiled it down to a sledgehammer four-word cry: "The Chinese must go!"

Kearney touched on worker anxieties with his hints of a scheme by the rich to bring feudalism to the United States through the replacement of American workingmen with "coolies" who would neither expect nor receive a living wage or democratic rights.

He enjoyed fleeting political success. The Workingmen's Party of California won many local and state offices in 1878 and named fifty-two delegates to the convention, which did include some of their proposals in the new Constitution of 1879. But the antibusiness strictures were gradually eviscerated by the courts and by lack of implementation, and the WPC faded away, though Kearney himself lived on until 1907. Kearney's legislative influence was brief, but the evil that he did to the Chinese lived after him.

That was because "The Chinese must go" had more than local impact. It struck powerful echoes in a time of social Darwinist racism. The Chinese were almost universally disdained by the "advanced" Americans. The newspaper baron James Gordon Bennett discouraged their immigration with the comment that only "on the Caucasian element can we hope to build up such an empire as the world has never seen." Other opinion makers, lumping all classes and conditions of Chinese together, labeled them "ignorant of civilized life" or "listless, stagnant [and] unprogressive." In the popular image they were criminals, gamblers, prostitutes, and opium smokers. In Far Western towns Chinese storekeepers were often beaten and robbed by drunken miners and cowboys, or at a minimum tormented by teen-age hoodlums. And in 1885 twenty-eight Chinese were massacred in Rock Springs, Wyoming.

Therefore, legal exclusion was easily enacted. California in 1880 virtually shut the door on the importation and use of Chinese labor. The Congress of the United States followed suit with the Exclusion Act of 1882, barring all Chinese immigration for ten years. Renewed and renewed, the exclusion policy remained in force until World War II, when it began to be modified gradually until it was finally dropped, after eighty-six years, in a 1968 overhaul of immigration legislation.

It would be possible and pleasant to conclude this column on an upbeat note. Anti-Asian prejudice in the United States is only a glimmer of its former self, and the Chinese are even considered a "model minority," held up for others' emulation. That is certainly a credit to American pluralism. But the virus of xenophobia is never really extinguished in any multiethnic body politic. It merely becomes temporarily inactive. And as for racism—enough said. Human beings have an inextinguishable capacity to be cruel to one another, particularly in groups. It takes constant self-reminders of how bad things can get to keep alive the energy to make them better.

Ginger for the Heart

by Paul Yee

Nearly all the Chinese immigrants to North America in the early years of the 20th century could tell tales of loved ones left behind. Here is one such story.

The buildings of Chinatown are stoutly constructed of brick, and while some are broad and others thin, they rise no higher than four solid storeys. Many contain stained-glass windows decorated with flower and diamond patterns, and others boast balconies with fancy wrought-iron railings.

Only one building stands above the rest. Its turret-like tower is visible even from the harbor, because the cone-shaped roof is made of copper.

In the early days, Chang the merchant tailor owned this building. He used the main floor for his store and rented out the others. But he kept the tower room for his own use, for the sun filled it with light. This was the room where his wife and daughter worked.

His daughter's name was Yenna, and her beauty was beyond compare. She had ivory skin, sparkling eyes, and her hair hung long and silken, shining like polished ebony. All day long she and her mother sat by the tower window and sewed with silver needles and silken threads. They sang songs while they worked, and their voices rose in wondrous harmonies.

In all Chinatown, the craftsmanship of Yenna and her mother was considered the finest. Search as they might, customers could not discern where holes had

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The Chinese Must Go

BY BERNARD A. WEISBERGER

The Sources of Kearney's Wrath

Denis Kearney might not have had such violent words for the Chinese if he had been more successful financially. Before his campaign against Chinese workers, Kearney ran a business that removed trash with carts. When that business failed, he began looking for someone to blame.

Darwinist Racism

Social Darwinism refers to Darwin's theory of evolution, which says that all forms of life evolve, or change gradually over thousands of years. Through natural selection, weak creatures tend to die off while the strong survive.

Darwin's ideas have been twisted by racists to justify the killing or oppression of people thought to be less advanced. The basis for deciding who is the most advanced, of course, is always biased in favor of the people who want to oppress others. Social Darwinists' arguments are not based on science in spite of their claims.

VOCABULARY

Violent Elements

vigilante	someone who takes the law into his own hands
hoodlums	gangsters

The Nazis: The Evil Extreme of Racism

The Nazis were members of the National Socialist German Worker's Party, led by Adolph Hitler, which controlled Germany from 1933 until Germany's defeat in World War II in 1945. They believed in the supremacy of Germanic peoples, certain Europeans who are fair-skinned and Christian, and who they claimed were of the Aryan race. During World War II, the Nazis systematically rounded up and killed over 12 million people in their gruesome quest for an "Aryan" nation.

LITERARY CONCEPT

Fact vs. Opinion

Statements that can be proved are **facts.** For example, "Shaquille O'Neal was the 1993 Rookie of the Year for the NBA" is a statement that can be proved. An **opinion**, on the other hand, is someone's belief. For example, if Shaquille O'Neal said, "I am the best basketball player in the world," you might agree, but you could not prove that he was correct. As you read articles such as "The Chinese Must Go," determine which statements are facts, those that can be proved, and which are opinions and cannot be proved. Then you'll know which ideas to check and which you can debate.

Modern-Day Xenophobia

In 1990 the Berlin Wall, which had divided West Germany from Communist East Germany for decades, fell. The two Germanys merged. Since West Germany was wealthier, it tried to help East Germany. Soon some West Germans began resenting their East German counterparts, who were not used to a free economy. In addition, Germany had many immigrants from Turkey, Vietnam, and other countries, and as jobs became scarcer, resentment grew against people who looked "different." Some young people formed neo-Nazi groups to the great alarm of the authorities, who had thought that the nightmare of German xenophobia had gone for good. It seems that Weisberger is right: xenophobia never entirely disappears.

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woman and highly educated. She taught French at Peking University and was always especially kind to me, plying me with sweets, but I sensed my mother's unhappiness in her frequent outbursts of anger and the beatings I often suffered at her hands. I was well into adulthood before I saw that they were the result of her unhappiness over my father.

Even in childhood, I greatly resented my father. I rarely saw him, but his influence on me was profound and largely negative. Others in my family had taught service and sacrifice for the good of mankind. But my father craved power. My ancestors had placed great emphasis on the moral path, but my father strayed. Not long after their return to China, he and his new wife moved to Nanjing to join Chiang Kai-shek's government. A few years later, after his French wife died, my father became a womanizer. He never married again. I was ashamed of his private behavior and resolved to become a self-sacrificing doctor in the service of humanity. My father's position in the Guomindang government contributed to my distaste for the nationalists and my early and ready acceptance of the Communist party. Perhaps my distaste for my father's moral failings also contributed to my later dismay at Mao's private life.

Like most Chinese of my generation, I grew up patriotic, proud of our Chinese culture, our literature, poetry, and art, and the richness and glory of our four thousand years of history. But I was profoundly troubled by the decline of my country that had begun a century before. As a student in primary school, I learned of China's defeat by Great Britain during the Opium War of 1839 and studied the series of invasions by France, Japan, and Russia that had undermined China's sovereignty and left the country divided and weak. I learned about the foreign concessions that had grown up in so many cities, oases of foreign law immune from Chinese rule. From my boyhood, I knew of the famous sign at the entrance to the riverside park along the Shanghai Bund—"Chinese and dogs not allowed"—and had been deeply offended. Like many, I attributed China's decline to the foreign powers that had established themselves in our country—what we later called imperialism.

In 1931, when I was eleven years old, the Japanese took over the northeastern provinces of Manchuria and established the puppet state of Manchukuo. My mother and I fled Beijing and went south to Suzhou, where I attended Suzhou University Middle School, established by American Methodist missionaries. My education there was entirely in English, decidedly American, and filled with religion. I

the Private Life of Chairman Mao. Identify his bias.

(Calligraphy Exercise - NEXT 10 pages)
pages 22-31.
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CECILIA LINDQVIST

China

Empire of the Written Symbol

TRANSLATED FROM THE SWEDISH BY
JOAN TATE

FOREWORD BY
MICHAEL LOEWE
Deputy Director, Needham Research Institute, Cambridge

HARVILL
An Imprint of HarperCollinsPublishers

日

This Chinese character means *sun*.
It was originally a picture.

月

This means *moon*.
Originally it was also a picture.

How do we know that?

There are two main sources of knowledge
about the origins of Chinese characters:
oracle bones and bronzes.

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In that case it would be an irony of fate that this character in particular should have such origins, for later in Chinese culture it came to stand for everything concerned with education, sophistication, and elegance, as opposed to anything crude, underdeveloped, and 'barbaric.'

'Educated' men belonged to the privileged class in ancient society. Through their knowledge of the written language and classical works, they were elevated above the 'stupid masses'—the label given to those who could not read. Educated men were those who dedicated themselves to calligraphy, collected inkstones, grew orchids, wrote poems they then read to each other over a cup of rice wine when the bustle of the day had at last subsided, and painted beautiful landscapes on which a little boat slowly moves through the river mists.

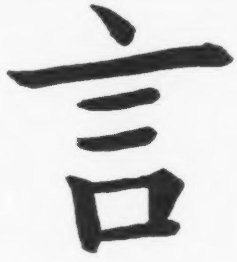
The written language they used is usually translated as 'classical Chinese' or 'literary language.'

文 言

literary language

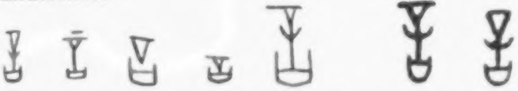
It was an artificial language with all the advantages and disadvantages such a language can have—affected and rigid, cliché-ridden, and full of allusions to earlier literature—exciting for everyone who understood, but on the whole impossible to understand for anyone lacking a thorough education in the classical writings.

It was not until the May Fourth movement from 1919 onward that work began in earnest to open up language and literature to a wider public and bring the written language closer to the spoken. The character reforms of the 1950s were part of that work—an attempt, for the first time in two thousand years, to reform the actual written language.

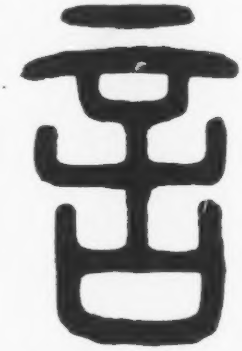


speech, word

This character is now primarily used in the sense of **speech, word**, but its basic meaning is *large flute*, and it is generally considered that the character was originally a picture of a flute with a mouth blowing into it. The transfer of meaning, *flute-sound-speech*, is easy to understand.

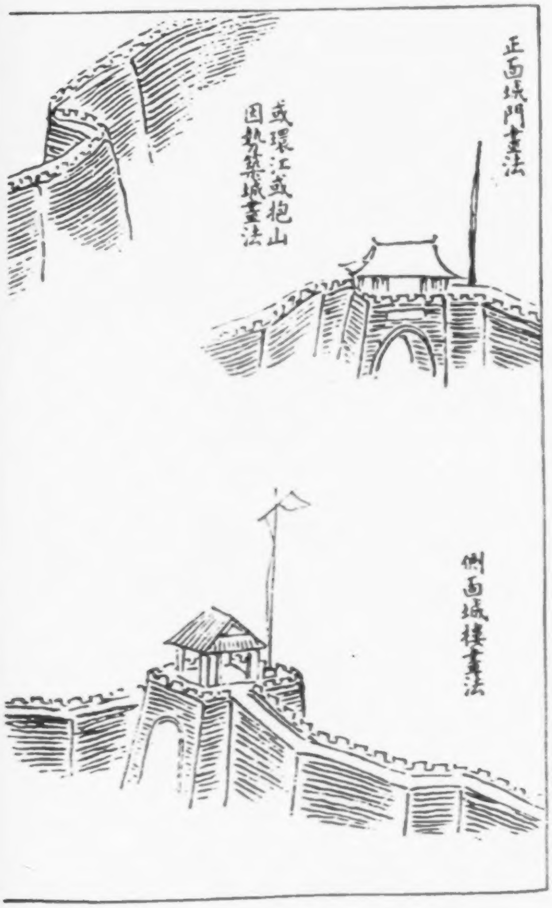


Speech, word is included in a large number of compound characters, illustrating many situations in daily life in which language and words are used and misused, as in, for instance, *read, recite, comment, instruct, interrogate, oppose, criticize, investigate, spy, doubt, warn, prove, accuse, make a mistake, promise, thank, flatter, boast, tell a lie, swear, quarrel, ridicule, defame, slander.*



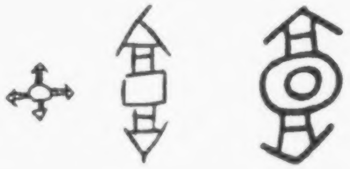
Inscription on a stone drum from the late Zhou dynasty

P.25 p. 309.


正面城門畫法
或環江或抱山
因勢築城畫法
側面城樓畫法

xample of how to paint a city wall with gatehouses and watchtowers.
rom the Mustard Seed Garden Manual of Painting.

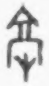
The character for *outer city wall* in its oldest form is a clear picture of a wall with watchtowers, although in detail it does not come up to the ideal in the *Book of Ceremonies*.



In the standardized form of the character, the clear picture has vanished, but the part that apparently shows the watchtower or the gatehouses appears again in several other characters also concerned with high buildings. The right-hand part meaning *town* is a late addition.

郭	亳
outer town wall	Bo

The upper part of the watchtower also appears in the character for *Bo*, the first capital of the Shang dynasty, which is written like this on the oracle bones:



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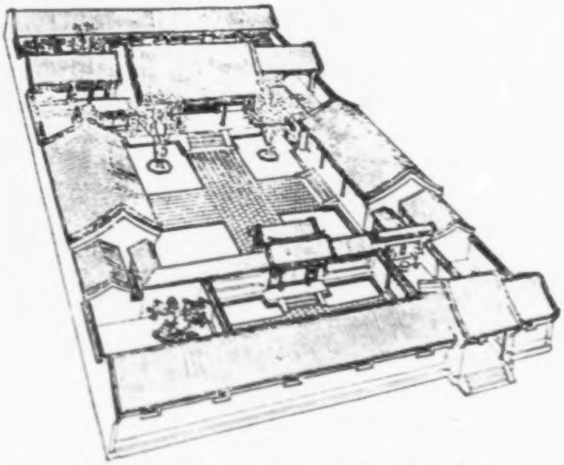
trousers mended, and the dumplings known as *jiaozi* 'tied.'

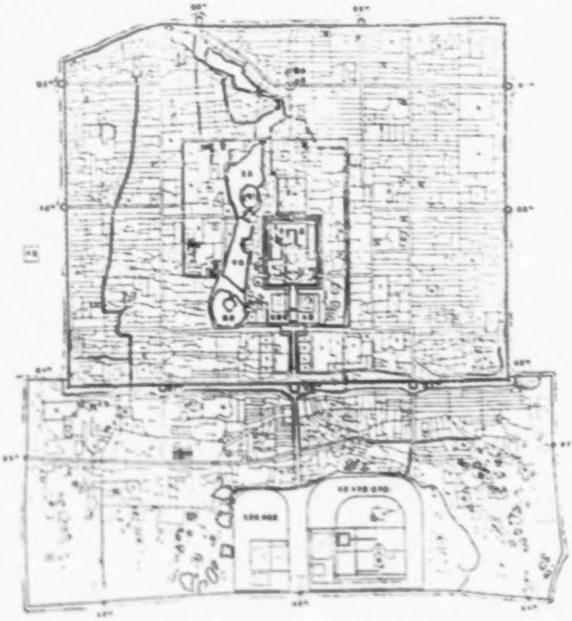
Only a few decades ago, the great wall of the city towered above all these houses and walls with its watchtowers and gatehouses. It has gone now—to many people's great sorrow—and has made way for highways and new residential areas. But in the 1960s when I first lived in Beijing, it was still largely intact, and we always thought in terms of 'inside' or 'outside' the wall, as the Chinese people have done since time immemorial.

'Inside,' the world was well arranged and orderly despite the throngs of people and houses, and it felt safe to be there. 'Outside' lay the northern Chinese plain, the flattest of all things flat, stretching out endlessly, giving the feeling that there was nowhere to go. The wall was not only the visible boundary between city and countryside, but also gave the city a definite form and the people a sense of being looked after. One knew one's place in the world.

The reason why the city felt well arranged had much to do with the actual plan of the city, which goes back to the beginning of historical time. In *Zhou li*, the *Book of Ceremonies*, like so many texts from Zhou, drawn up during the Han period, there is a section on town planning. The city was to be a rectangle of nine square *li*, with three gates on each side of the wall. Nine east–west thoroughfares and nine north–south thoroughfares divided the city like the warp and weft of a cloth. This was the ideal, and although not always carried out like that in reality, the ideal survived with the same tenacity as the style of building houses. The quarters formed between the thoroughfares were often administrative units of their own, surrounded by their own walls—an equivalent of the street committees into which today's towns are divided.



Protected by the city walls, over many centuries Beijing's low houses spread around their courtyards. An outwardly austere façade—a blank wall and an entrance—opened into a peaceful courtyard with trees and flowers. The Imperial Palace was in the middle—no one was allowed to build higher than the emperor.



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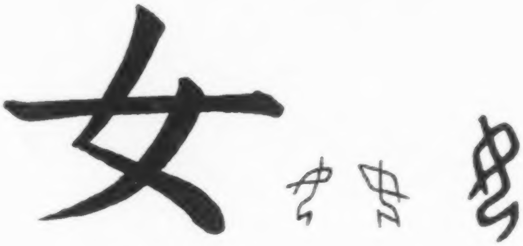
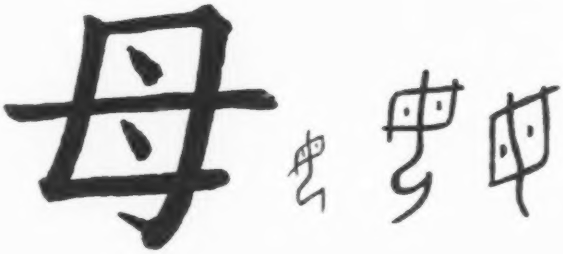


woman



mother

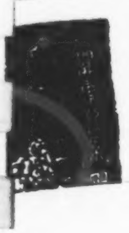
However dissimilar the two characters for **wom** and **mother** look today, at the start they were alm identical. Both seem to show a person squatti down with the arms crossed in front of her body. T dots marking the breasts in the character for *mot* are the only differences that distinguish the t characters from each other.

The position of the women's bodies is somewh unclear. Do the outstretched arms indicate subm sion, which some scholars think, or are the wom shown in the middle of their daily activities on t kitchen floor as they cook food and see to the ch dren?

The former theory has in its favor that over the l two to three thousand years, the women of Chi have lived a life of oppression. Humbly submissive their husbands, their only real task in life was produce sons. Only sons could carry on the fami and most important of all, they were the only on who could carry out the sacrificial rites throu which the living kept contact with their ancestors previous generations. Daughters were a necessa evil and were often left outside the moment they we born—the most common form of birth control— the hopes of better luck next time. When asked abo the number of children they had, fathers used to a swer by giving the number of sons. Daughters did n count. Those girls who nevertheless were allowed grow up were married off as soon as they had the first period, or before, and in return were expected produce sons for their new family. In years of famin they were sold as children to well-off families or brothels and teahouses. Starting at the end of t nineteenth century, they were also sold to textile fa tories, where they had to work for their food and t right to sleep under the machines.

Two women: *to quarrel.* There were a great mar reasons for quarrels between women in Chine households in the old days. None had ended up the of her own free will, and they had no rights outsid

P.28

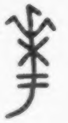


If one follows the Yellow River west of Taishan, one comes to Songshan, the Sacred Mountain in the Middle, at the feet of which the oldest finds from Xia and Shang have been made, the place where Yu the Great may have once perhaps lived. It is a long, brooding mountain range, as full of temples as Taishan. There, too, is the famous Shaolinsi—the Temple of the Little Forest—the center of Zen Buddhism in China, where Asiatic martial arts came from, and the Songyang Academy, the most ad-
Taoist center in the country since the fifth

Hua means *flourishing, splendid, magnificent,* and the mountain is said to be glorious. I have never been there, but everyone describes it as one of the most beautiful of all China's mountains. *Hua* also means *China, Chinese* and is included in the name of the People's Republic of China.

The character is thought to show the picture of a flower, but there is little of that to be seen after the script reforms of the 1950s.

This character for *mountain,* as powerful as a bronze character, is written by Mi Fei (1051–1107 A.D.), China's greatest calligraphers. He was a



華

hua = China

华

the sim character

mountain as Mi

painting of a mou

the home. Mothers-in-law took revenge on their daughters-in-law for their own destroyed lives, and, outraged and jealous of any power they could appropriate, however little that was, they all ganged up against the concubines their husbands brought home and installed in the household.

Three women: *adultery, fornication, ravish.* The character is, Bernhard Karlgren says, 'not very flattering to the fair sex.' This is puzzling. Couldn't the three women in the character allude just as well to certain gentlemen's questionable behavior? Such an interpretation may be just as viable, particularly since the character is included in several compound words that mean *rape.*

Woman and hand means *female slave, servant.* Does the hand represent the power of the slave owner—the woman that one has in one's hand, or has power over—or the slave woman's assiduous work in the house?

With a heart added, the character means *anger, rage, fury*—an appropriate reaction to the life many women were forced to live.

奻

to quarrel

姦

adultery, fornication, ravish

怒

female slave, servant

奴

rage, anger, fury

◆

Adult women were defined in relation to their husbands and sons. They were called, for instance, 'Wang's wife,' 'Eldest son's mother,' 'Her in there,' or quite simply, 'Old prickly.'

Marriage law reform, culminating in the new marriage laws of 1950, gave them the right to a surname of their own; forbade infanticide, bride purchase, and polygamy; and made men and women equal before the law, both in society and in the home. Chinese women today always have a name of their own, which they retain when they marry.

The idea that women were worth less than men goes far back in time. There are inscriptions on oracle bones in which the Supreme Ruler is asked for information on the sex of the child to which the king's spouse will soon give birth, and sometimes there are also comments on the oracle's answer: for son, 'good' is noted; for daughter, 'not good.'

As early as the Shang dynasty, the family system was organized on firm patriarchal grounds. But if we go even further back to the period during Neolithic times when people had just settled, the situation appears to have been different. Many scholars, both Chinese and Western, believe that the oldest Chinese communities were matriarchal and ruled by women. Evidence of this can be found in a passage from *Zhuangzi,* one of China's oldest and most significant books, probably from the year 300 B.C. Speaking about the first settled people, the text says that 'the mother was known and acknowledged, while the

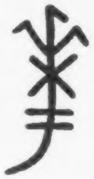
Hua means *flourishing*, *splendid*, *magnificent*, and the mountain is said to be glorious. I have never been there, but everyone describes it as one of the most beautiful of all China's mountains. *Hua* also means *China*, *Chinese* and is included in the name of the People's Republic of China.

The character is thought to show the picture of a flower, but there is little of that to be seen after the script reforms of the 1950s.

This character for *mountain*, as powerful as a bronze character, is written by Mi Fei (1051–1107 A.D.), one of China's greatest calligraphers. He was a many-sided and eccentric man, and alongside his more prosaic activities as an imperial official, he was also a poet, author, and passionate collector of ancient paintings and peculiar eroded stones. In addition, he was a painter, and although no paintings remain that can with certainty be said to be by his hand, a great deal is known about his art through the many copies and paintings made by those who came after him. He often painted landscapes and mountains, shrouded in low, dripping greenery and hovering clouds of mist.

Mi Fei has formed the character for *mountain* with a broad brush and thick ink. It is heavy and tangible. The mountain peaks rising out of the mists of the valley in the painting alongside—one of those attributed to Mi Fei—are built up of faint, almost impressionistic patches laid on in separate layers, each darker than the layer below.

Despite the difference in technique, there is an unmistakable similarity between the character for *mountain* and the mountain peaks in the painting, not only in their outward form but most of all in the strength they convey.

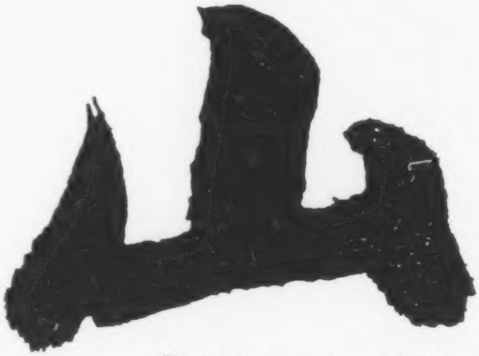


華

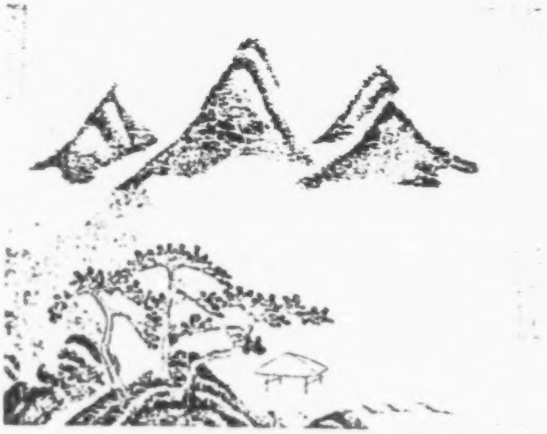
hua = China

华

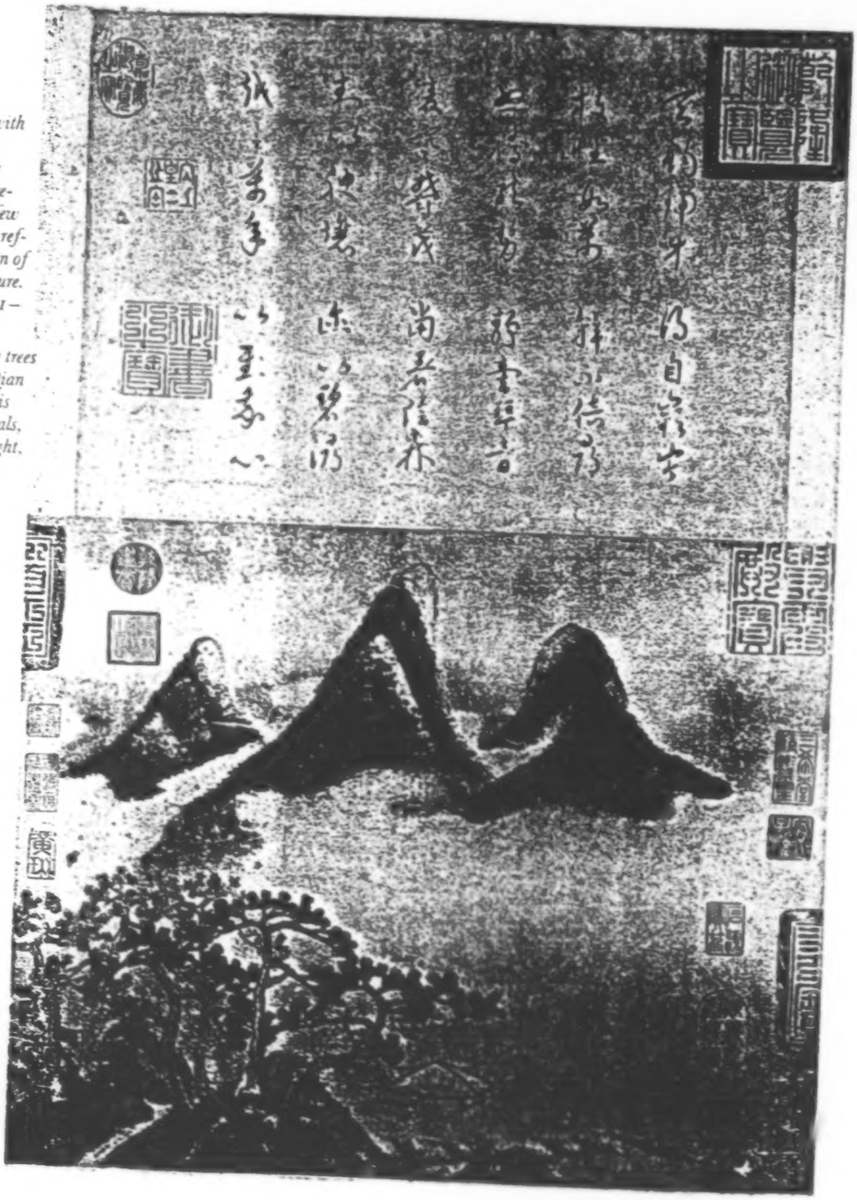
the simplified character for China



The character for mountain as Mi Fei wrote it.



Mi Fei's painting of a mountain landscape.



Mountain peaks covered with thick, close foliage, rising dreamlike out of the valley mists, a pavilion in the foreground in the shelter of a few old pines, in which to seek refuge and quiet contemplation of the force and beauty of nature. Painting by Mi Fei (1051–1107).

The poem in praise of these trees was written by Emperor Qian Long (1736–1795) in his own hand. Several of the seals, including that on the top right, are his.

山

P. 31

愛	Ài "Love"
滋	Zhé "Spread, nurture ..."
病	Bìn "Disease, illness, ..."

With special thanks to Wen-Yan Chen
who helped me ASK about AIDS.

P.32

ENGLISH TEACHER'S *Portfolio of* MULTICULTURAL ACTIVITIES

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1996

(from Teaneck, N. J., District)

GROUP POETRY EXERCISE - NEXT 19 PAGES
(PAGES 32-50)

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P.33

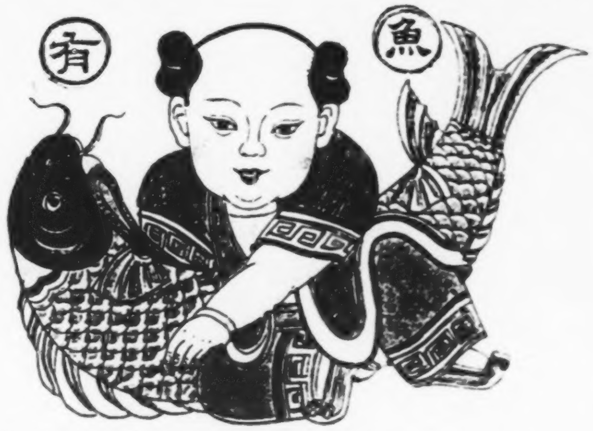
Pools of carp or goldfish are found in many temple courtyards. During religious ceremonies, the devout considered it a good deed to buy a fish from the monks and then release it. Now they are bought from one of the many goldfish breeders sitting by enameled washbasins in rows in the markets, and taken home in a plastic bag to a lonely life in a glass bowl on the chest-of-drawers.

Goldfish and carp are the best-loved fish in China. They are related, and a goldfish that manages to escape its aquarium and return to nature gradually assumes a greenish-brown or gray color and grows to thirty centimeters in length. It quite simply becomes the carp it always was.

Breeding goldfish is a speciality—almost an art—that originated in China. Just how far back in time it goes is not really known. Goldfish are mentioned in scripts from the Jin dynasty (265–420), but the breeding of them does not seem to have spread until sometime during the Song dynasty (960–1279). Since then, 345 varieties have been bred. Like carp, goldfish can grow very old, twenty to twenty-five years being nothing for a goldfish. The best-loved kind are a soft red and have grotesquely protruding, turned-up eyes and huge, feathery tail fins, in English called celestials.

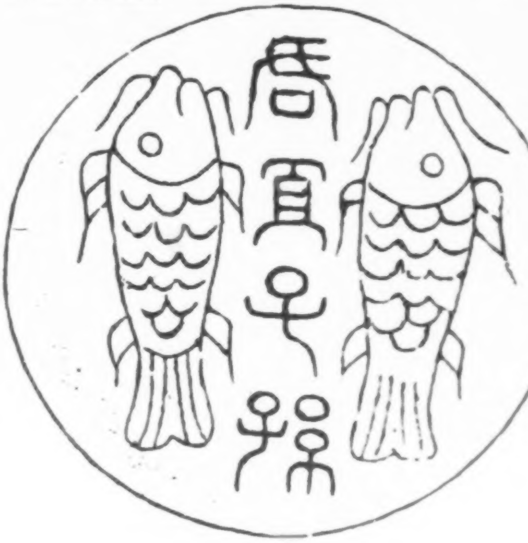
Edible carp have been raised for at least 2,500 years. They grow quickly and have no objection to living in cramped conditions—a truly Chinese fish! Carp used to be raised in rice fields, but now the large water reservoirs built after 1949 are often used for fish breeding. Proper fish pools have also been made in many parts of the country.

Many different species of carp can live in the same pond, segregated at different levels yet in total symbiosis. The black carp living in the semideep waters eat snails. Their excrement feeds the plankton eaten by silver carp living somewhat further down. Their



New Year picture for the Spring Festival. Boy with large fish, symbol of abundance. Right-hand part of a pair. Shandong, Weifang.

A thousand years lie between the oldest bronze character for fish and this decoration on a bronze vessel from the Han dynasty. And yet it is the similarity that dominates—an example of the continuity in the way of perceiving and reproducing reality that characterize the world of characters and art in China.



BEST COPY AVAILABLE

Lindquist

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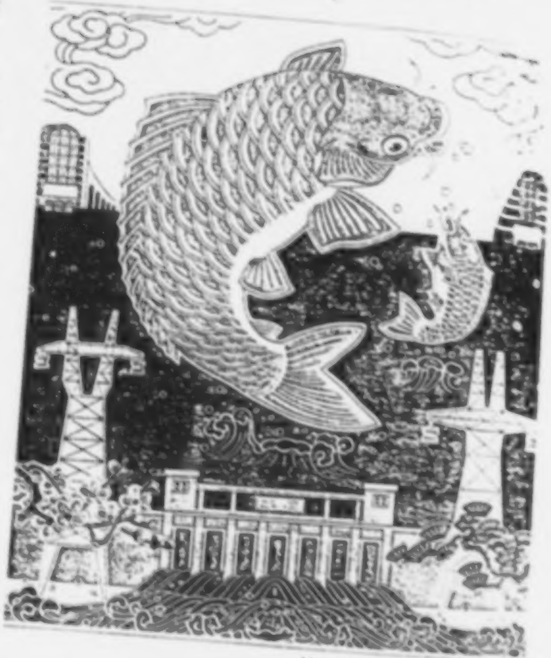
excrement, in turn, feeds golden carp and ordinary carp at the bottom of the pool.

Grass carp, as is obvious from their name, eat grass. They are efficient fish, swiftly eating clean an overgrown lake. In summer they eat their own weight per day, and when fully grown, they weigh—and eat—up to thirty-five kilos. Grass carp have been successfully introduced in many places in Sweden, and in Holland they keep the canals clean.

In the village of Baoyang, outside Shanghai, where carp are raised, ten tons per hectare are produced per year. The same yield is achieved over large parts of China, and every day the acreage used for raising fish increases. A great many peasants have often found it more profitable to raise fish rather than to grow grain or vegetables on the acreage they have at their disposal.

Carp is a delicious fish. Steamed with black bean sauce and a little ginger, or fried in batter with a sauce of yellow rice wine, garlic, sugar, and soy sauce—a sweet and fiery taste—it is a treat.

Only sun-dried fish were available inland in the past, although it is really wrong to say 'only', because sun drying is an excellent method of preserving fish, prawns, shrimps, and other shellfish, and is still very common in China. The taste becomes more concentrated, and less is required to enhance the flavor of a dish.



New Year picture of leaping carp

The carp stands for the rewards of effort and hard work. An old legend says that every year in the third month, the carp try to make their way up the Yellow River and past the Dragon Gate where the plain and the mountains meet. The currents are fierce and few succeed. But those that do are turned into dragons—the foremost of all creatures and a symbol for the emperor. In ancient Chinese society, therefore, the carp became the symbol for the ambitious man trying to pass the imperial examinations—the gateway to honor and distinction in society.

Now the river has been regulated, and the carp find it difficult to make their way, but the really big ones leap up, as in this New Year picture, which depicts the fish in the same way as in the old bronze characters.

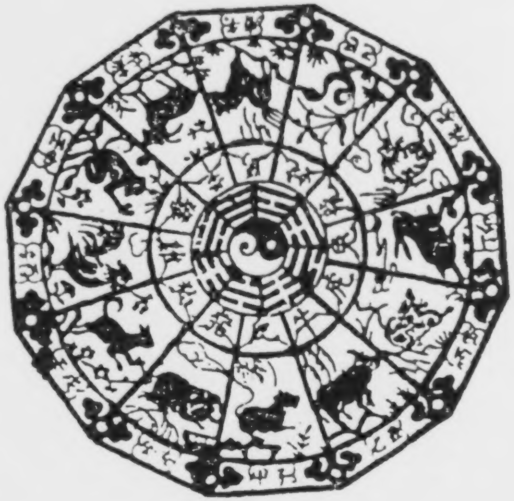
Lindqvist

Zodiac

The Chinese zodiac is divided into 12 parts and is used as a 12-year calendar. Each year is ruled by one of 12 animals. Five cycles of 12 years make up one complete cycle of 60 years—the basis of the Chinese calendar. When someone turns 60, and completes a full cycle, the family plans a big birthday celebration.

The zodiac cycle starts with the Rat, followed by the Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, and Pig. Lots of stories tell why the zodiac starts with the rat. One tells about the animals crossing a big river. The rat rode on the ox's back and jumped off at just the right time, winning the race. The ox came in second, and just as you might have thought, the pig came in last, because he never rushes.

Traditionally, when a child was born, fortune-tellers took careful note of the year of birth as well as the hour, day, and month to figure out the baby's destiny. According to Chinese folklore, every person has personality traits that are the same as their animal birth sign. What sign were you born under? What are you like? What will you become?



Stepanchuk

Rat—(1984, 199
organized, logical
penny of your all
good architect, sa
manager.

Ox—(1985, 199
easy going, you n
happy as a tennis
rock climber.

Tiger—(1986, 1
daring, and full o
race car driver, a
soap opera star.

Rabbit—(1987,
neat and tidy, and
brothers and siste
banker, lawyer, in
game player.

Dragon—(1988,
showy characters
imaginative, lucky
You will make a g
or diplomat.

Snake—(1989, 2
yang, you are mys
thinker, successfu
teller, or best frien

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ccording to
has personal-
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Rat—(1984, 1996) You are charming, well organized, logical, and careful not to waste a penny of your allowance. You will make a good architect, salesperson, or campaign manager.

Ox—(1985, 1997) Patient, determined, and easy going, you never miss a beat. You will be happy as a tennis pro, surgeon, hair stylist, or rock climber.

Tiger—(1986, 1998) You are brave, kind, daring, and full of feeling. You might be a race car driver, animal trainer, reporter, or soap opera star.

Rabbit—(1987, 1999) Rabbits are selfless, neat and tidy, and get along well with their brothers and sisters. You are well suited as a banker, lawyer, interior designer, or video-game player.

Dragon—(1988, 2000) One of the most showy characters in the zodiac chart, you are imaginative, lucky, full of fun, and energetic. You will make a good talk-show host, artist, or diplomat.

Snake—(1989, 2001) Yin to the dragon's yang, you are mysterious, quiet, and a deep thinker, successful as a philosopher, fortune-teller, or best friend.

Horse—(1978, 1990) You are cheerful, talkative, a hard worker, and a bit of a show-off. You will be best as an explorer, writer, or debutante.

Sheep—(1979, 1991) You're a strong believer in what you do, gentle and loving, and very talented in the arts. You will make a good author, therapist, or landscape architect.

Monkey—(1980, 1992) Very smart, you have a lot of wonderful ideas but are full of mischief. You will be good at everything you do, from famous magician to head of state.

Rooster—(1993, 2005) You are neat as a pin, have lots of confidence, and would like everything to be perfect. You will be happiest as a fashion model, actor, or world traveler.

Dog—(1982, 1994) Keeping an eye on everything, you are alert and dependable. You will be an excellent secret agent, psychiatrist, or librarian.

Pig—(1983, 1995) You are happy, good-natured, outspoken, but a little too trusting. You might do well as a craftsperson, art collector, or comedian.

Stepanchuk

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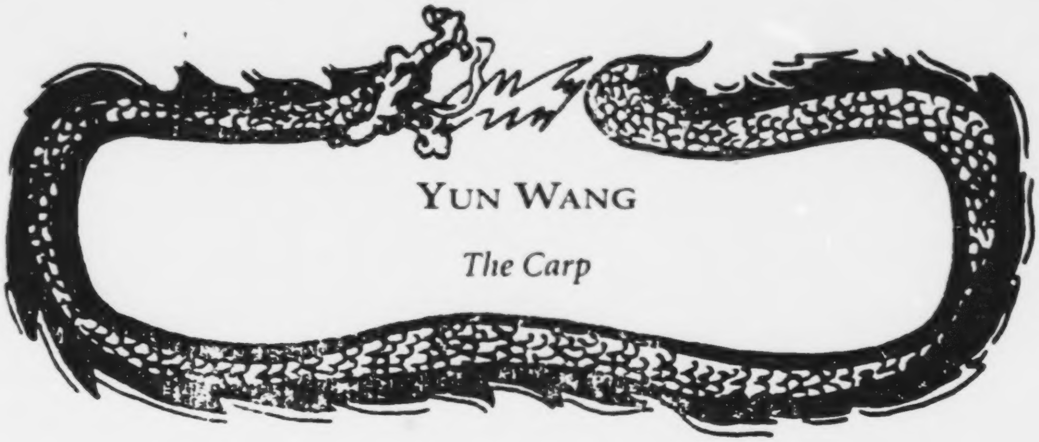
Name ________________________ Date ______________ Period ______ (26)



YUN WANG

The Carp

FOCUS

Yun Wang, a Chinese American author, was born in China to an educator and a political dissident. Her father was imprisoned for making political statements in favor of human rights. This autobiographical piece by Yun Wang is written in the form of a "tale" or "parable," which teaches a lesson. This excerpt, another example of human conflict, is the opening piece of a very lyrical and charming book entitled *The Carp.*

The Carp

My father was the school principal. The day I was
born, he caught a twenty pound carp. He gave it
to the school kitchen. All the teachers and boarding
students tasted it.

Around us, there were waves of mountains. I grew
up yearning for the ocean. Smoke arose from the
ever green mountains to form clouds each morning.
My father named me Cloud.

When a son was born to Confucius, the king of Lu
sent over a carp as present. Confucius named his
son Carp.

The wise say a carp leaping over the dragon gate is
a very lucky sign. My father says he named me
Cloud because I was born in the year of the dragon,
and there are always clouds following a dragon.
Confucius' son died an early death. My father has
only three daughters.

When I was three, I wandered all over the campus.
A stray cat in a haunted town. My mother says I
passed the room where my father was imprisoned.

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The Carp
(cont'd)

He whispered to me, hid a message in my little
pocket. It was his will that I should grow up a
strong woman, and find justice for him.

They caught me. My father was nearly beaten to
death. Some of them were students, whose parents
were peasants. Some of them were teachers, who used
to be his best friends. They had tasted the carp.

It has been recorded that Confucius could not tell
the difference between millet and wheat, and was
thus mocked by a peasant. This peasant became a
big hero, representing the wisdom of the people,
thousands of years after Confucius' death.

My father still goes fishing, the only thing that seems
to calm him. The mountains are still sleeping waves.
My father catches very small fish. My mother eats
them. My friends laugh at me, when I tell them that
once upon a time, my father caught a carp weighing
twenty pounds.

H.O.T. RESPONSES

1. What is the parallel example made between Confucius, the Chinese philosopher, and Yun Wang's father? Discuss this point with your cooperative group.

2. What kind of person did Yun Wang grow up to become?

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Name ______________________ Date ______________ Period ______ (45)

KUANGCHI C. CHANG

Garden of My Childhood

FOCUS

The poet Kuangchi C. Chang was born in Shanghai, China, and fled the Communists by running away to America, a haven for refugees seeking political asylum. "Garden of My Childhood" is his poem about this traumatic decision to flee his homeland. Read Chang's poem, and feel the pain of his decision.

Garden of My Childhood

"Run, run, run,"
Whispered the vine.
"A horde is on the march no Great Wall can halt."
But in the garden of my childhood
The old maple was painting a sunset
And the crickets were singing a carol;
No, I had no wish to run.

"Run, run, run,"
Gasped the wind,
"The horde has entered the Wall."
Down the scorched plain rode the juggernaut
And crossed the Yangtse as if it were a ditch;
The proverbial rats had abandoned the ship
But I had no intention of abandoning
The garden of my childhood.

"Run, run, run,"
Roared the sea,
"Run before the bridge is drawn."
In the engulfed calm after the storm
The relentless tom-tom of the rice-sprout song

Finally ripped my armor,
And so I ran.

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Garden of My Childhood

(cont'd)

I ran past the old maple by the terraced hall
And the singing crickets under the latticed wall.
And I kept on running down the walk
Paved with pebbles of memory big and small
Without turning to look until I was out of the gate
Through which there be no return at all.

Now eons later and worlds away,
The running is all done
For I am at my destination: Another garden.
Where the unpebbled walk awaits tomorrow's footprints.
Where my old maple will come with the sunset's glow
And my crickets will sing under the wakeful pillow.

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H.O.T. RESPONSES

1. In your cooperative group, discuss Chang's first response to "Run, run, run." Explain the use of the metaphors, "Whispered the vine;" "Gasped the wind;" "Roared the sea."

2. What is meant by the metaphor:

   The relentless tom-tom of the rice-sprout song
   Finally ripped my armor,
   And so I ran.

3. Explain the line: "A horde is on the march no Great Wall can halt."

4. Discuss the last stanza, from the poet's perspective. Is he happy now? Is he content to be in his other garden?

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CREATIVE PRODUCT

1. Have you ever had to face making a difficult choice or decision? How did it affect you? What did you finally decide, and what action did you take? Write about this action in any form you like, prose or poetry. Share this writing with your cooperative group.

86th Annual Convention

November 21-26, 1996 • Chicago, Illinois

Honoring All Our Stories

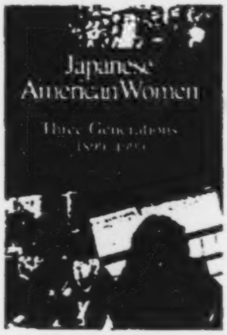
Li-Young Lee is the featured speaker at the Conference on English Leadership Luncheon on Sunday. His first book of poems, *Rose*, was awarded New York University's Delmore Schwartz Memorial Poetry Award. *The City in Which I Love You*, Lee's second collection, was The Academy of American Poets' Lamont Poetry Selection for 1990. Lee recently published his first book of prose, *The Winged Seed: A Remembrance*, which is an account of the Lee family's journey from China to America.

Yamaguchi
artist on ice

Kristi Yamaguchi

Children love to read about the successes of other young people. Here is a compelling story of a young woman's determination to achieve her goals. A professional skater today, by age twenty-one Yamaguchi was at the top of the figure-skating world winning the National, Olympic and world championship titles all in the same year. Selected as Children's Book Council's "Children's Choice." Many photographs. 64 p., cloth. Grades 3-6

Kristi Yamaguchi: Artist on Ice
by Shiobhan Donohue
# 5125 $11.95



Three Generations of Japanese-American Women

From picture brides at the turn of the century to the high-achieving third generation. A sensitive treatment and a much-needed overview of the lives of three generations of Japanese-American women. The book combines personal stories and excerpts from interviews with well-researched demographic information. 256 p., paper. Grades 9-Adult

Japanese American Women: Three Generations, 1890-1990
by Mei Nakano
# 1702 $12.95

Chinese Women of America
A Pictorial History

Chinese Women of America in Words and Pictures

Challenge stereotypes about Asian-American women with these true-to-life portrayals of a wide range of Chinese-American women. The first complete history, combining oral history interviews with 250 women of diverse backgrounds, over 130 duotone photographs from collections nationwide, and archival research findings. 128 p., paper. Grades 10-Adult

Chinese Women of America
by Judy Yung
# 7610 $16.95

Making Waves
An Anthology of Writings by and about Asian American Women

A Unique Anthology By Asian-American Women

See Asian-American women through their own eyes with this anthology of autobiographical writings, poems, short stories, essays and photographs. Arranged thematically around topics such as: immigration, war, work, generations, identity, discrimination, and activism this book shows that Asian-American women are not afraid to speak their minds. 481 p., paper. Grades 10-Adult

Making Waves - Asian Women United of California, eds.
# 0725 $19.00

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Li-Young Lee

"In writing poetry, all of one's attention is focused on some inner voice."

LI-YOUNG LEE was born in 1957 in Djakarta, Indonesia, to exiled Chinese parents. His grandfather was the first president of the Republic of China, his mother was a member of the Chinese royal family, and his father was once personal physician to Mao Tse-tsung. Fleeing persecution in Indonesia, the family wandered through Southeast Asia for five years before arriving in the United States, where his scholarly father became pastor of a small Presbyterian church. Li-Young Lee's poetry in the books *Rose* (1986) and the 1990 Lamont Poetry Prize winner, *The City in Which I Love You*, recaptures the stories that immigrants tell to preserve their history and identity. He recently published a memoir, *The Winged Seed, A Remembrance* (1995). The recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Arts, Li-Young Lee was featured in the PBS series *The Power of the Word* and in the companion volume to *The Language of Life with Bill Moyers* (Doubleday, 1995). He has taught creative writing at the Iowa Writers Workshop, Northwesten University, the University of Oregon, and the University of Texas, Austin. He currently lives in Chicago with his family.

SUGGESTED TITLES

The City in Which I Love You, BOA Editions (Rochester, New York), 1990.

Rose, BOA Editions (Rochester, New York), 1986

The Winged Seed, A Remembrance, Simon & Schuster (New York), 1995.

Voices of memory (video, part 4), *The Power of the Word with Bill Moyers* (Part 4), Public Affairs Television (New York), 1989. Filmed at Glassboro State College, New Jersey.

Festival Line-Up
Home

LI-YOUNG LEE

EATING TOGETHER

In the steamer is the trout
seasoned with slivers of ginger,
two sprigs of green onion, and sesame oil.
We shall eat it with rice for lunch,
brothers, sister, my mother who will
taste the sweetest meat of the head,
holding it between her fingers
deftly, the way my father did
weeks ago. Then he lay down
to sleep like a snow-covered road
winding through pines older than him,
without any travelers, and lonely for no one.

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Cyrus Cassells and Li-Young Lee | Readings in Contemporary Poetry | Dia's homepage

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November 15, 1996

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ROSE

poems by Li-Young Lee

foreword by Gerald Stern

BOA EDITIONS, LTD. · BROCKPORT, NEW YORK · 1986

FOREWORD

When I first came across Li-Young Lee's poetry I was amazed by the large vision, the deep seriousness and the almost heroic ideal, reminiscent more of John Keats, Rainer Maria Rilke and perhaps Theodore Roethke than William Carlos Williams on the one hand or T.S. Eliot on the other. He was an undergraduate student at the University of Pittsburgh at that time — I think it was 1978 or 79 — and I was teaching a workshop in the graduate school, which I allowed him to sign up for. I remember that, with the exception of Lee, the students were writing a fairly low-keyed poem based on specific "domestic" experiences where the "value" of the poem consisted of persuading the reader of the truth — and significance — of the experience. It was fourth, or third, or fifth generation W.C.W. I don't think Li-Young Lee's choice to move in the direction of Rilke *et al.* was based on ignorance of the dominant mode; he was responding to an urge which has nothing or little to do with such political matters. Nor am I saying that he has bypassed or ignored Williams. Rather he has used him in his own way. Indeed there are a number of Lee's poems — "Dreaming of Hair" for instance — which show a direct link to the later Williams, that glorious theory-defying Williams of the last period.

What characterizes Lee's poetry is a certain humility, a kind of cunning, a love of plain speech, a search for wisdom and understanding — but more like a sad than a desperate search — a willingness to let the sublime enter his field of concentration and take over, a devotion to language, a belief in its holiness, a pursuit of certain Chinese ideas, or Chinese memories, without any self-conscious ethnocentricity, and a moving personal search for redemption, which takes the form of understanding and coming to peace with a powerful, stubborn, remote, passionate and loving father. I think, in fact, that understanding, even accepting, the father is the critical event, the critical "myth" in Lee's poetry.

This is not a quaint and literary father-figure he is writing and thinking about. It is a real father, an extraordinary and heroic figure — at least as Lee sees him: personal physician to Mao, medical advisor to Sukarno, political prisoner in an Indonesian swamp and, finally, Presbyterian minister in a tiny western Pennsylvania town, full of rage and mystery and pity, blind and silent at the end. What makes him work as a mythical figure in Lee's poems is that it is a real human being, however converted in Lee's mind, that Lee is searching for, and his search is personal, and essential, for him, the poet — the man. If the father does become mythical, it is partly because of his dramatic, even tragic, life, and it is partly because Lee touches powerful emotional psychic layers in his search. But it is mostly because he has found the language to release those layers. The "father" in contemporary poetry tends to be either a pathetic soul or a bungler or a sweet loser, overwhelmed by the demands of family and culture and workplace. At very best he is a small hero who died early or escaped west or found the bottle and whom the poet, in his or her poem, is forgiving. The father in Lee's poems is nothing like that. He is more godlike. And the poet's job becomes not to benignly or tenderly forgive him, but to withstand him and comprehend him, and variously love and fear him. Maybe Lee — as a poet — is lucky to have had the father he had and the culture he had. Maybe they combine in such a way as to make his own poetry possible. Even unique.

I have tried to discover the art in these poems, to see how one line moves into the next, how one stanza flows into another, how

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the energy—and tension—is maintained, why it works better in some poems than in others. He is a difficult poet to analyze. The technique is not only not transparent but there is a certain effortlessness about the writing that disguises the complexity of technique. There is a debt to Whitman, and one to Roethke. Also, I think, to Herbert and Traherne. Among contemporaries, James Wright, Galway Kinnell, and Philip Levine. I sometimes think that technique, particularly in such poets, consists in finding the language that releases—even awakens—feelings, and that the poem as art object is best served by addressing those very feelings, that is, the language of those feelings. This is not to say that technique takes care of itself. It is to reaffirm that art is mystery and our critical prose only begins to penetrate it.

There are poems of Li-Young Lee I return to over and over. I am amazed at their simplicity and their grace and their loveliness. I love "The Gift," "Dreaming of Hair," "Eating Alone." The art of the simple is full of peril. There is such a fine line between the converted and the unconverted. This is such risk. And I'm not sure anyone can explain why the poem sometimes works and sometimes doesn't. I find myself also admiring the shorter set pieces like "Irises" and "Early in the Morning" and reading with great delight his long poem, "Always a Rose," which only a poet of true forgetfulness and true vision would be able to bring off. This poem is almost different in kind from the others, partly because of its length, partly because of the disjunct but accumulative sections, and partly because of the concentration on the mystic symbol. The rose becomes not something to stare at, but to consume. The rose, which is history, the past, a "doomed profane flower" to be adored and destroyed. To be eaten. Like the speaker.

I celebrate Li-Young Lee's fine book of poems. I think we are in the presence of true spirit.

—Gerald Stern

I.

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and I did not hold that shard
between my fingers and think,
Metal that will bury me,
christen it Little Assassin,
Ore Going Deep for My Heart.
And I did not lift up my wound and cry,
Death visited here!
I did what a child does
when he's given something to keep.
I kissed my father.

PERSIMMONS

In sixth grade Mrs. Walker
slapped the back of my head
and made me stand in the corner
for not knowing the difference
between *persimmon* and *precision*.
How to choose

persimmons. This is precision.
Ripe ones are soft and brown-spotted.
Sniff the bottoms. The sweet one
will be fragrant. How to eat:
put the knife away, lay down newspaper.
Peel the skin tenderly, not to tear the meat.
Chew the skin, suck it,
and swallow. Now, eat
the meat of the fruit,
so sweet,
all of it, to the heart.

Donna undresses, her stomach is white.
In the yard, dewy and shivering
with crickets, we lie naked,
face-up, face-down.
I teach her Chinese.
Crickets: *chiu chiu*. Dew: I've forgotten.
Naked: I've forgotten.
Ni, wo: you and me.
I part her legs,
remember to tell her
she is beautiful as the moon.

Other words
that got me into trouble were
fight and *fright*, *wren* and *yarn*.
Fight was what I did when I was frightened,
fright was what I felt when I was fighting.

Wrens are small, plain birds,
yarn is what one knits with.
Wrens are soft as yarn.
My mother made birds out of yarn.
I loved to watch her tie the stuff;
a bird, a rabbit, a wee man.

Mrs. Walker brought a persimmon to class
and cut it up
so everyone could taste
a *Chinese apple*. Knowing
it wasn't ripe or sweet, I didn't eat
but watched the other faces.

My mother said every persimmon has a sun
inside, something golden, glowing,
warm as my face.

Once, in the cellar, I found two wrapped in newspaper,
forgotten and not yet ripe.
I took them and set both on my bedroom windowsill,
where each morning a cardinal
sang, *The sun, the sun.*

Finally understanding
he was going blind,
my father sat up all one night
waiting for a song, a ghost.
I gave him the persimmons,
swelled, heavy as sadness,
and sweet as love.

This year, in the muddy lighting
of my parents' cellar, I rummage, looking
or something I lost.
My father sits on the tired, wooden stairs,
black cane between his knees,
hand over hand, gripping the handle.

He's so happy that I've come home.
I ask how his eyes are, a stupid question.
All gone, he answers.

Under some blankets, I find a box.
Inside the box I find three scrolls.
I sit beside him and untie
three paintings by my father:
Hibiscus leaf and a white flower.
Two cats preening.
Two persimmons, so full they want to drop from the cloth.

He raises both hands to touch the cloth,
asks, *Which is this?*

This is persimmons, Father.

Oh, the feel of the wolftail on the silk,
the strength, the tense
precision in the wrist.
I painted them hundreds of times
eyes closed. These I painted blind.
Some things never leave a person:
scent of the hair of one you love,
the texture of persimmons,
in your palm, the ripe weight.

MNEMONIC

I was tired. So I lay down.
My lids grew heavy. So I slept.
Slender memory, stay with me.

I was cold once. So my father took off his blue sweater.
He wrapped me in it, and I never gave it back.
It is the sweater he wore to America,
this one, which I've grown into, whose sleeves are too long,
whose elbows have thinned, who outlives its rightful owner.
Flamboyant blue in daylight, poor blue by daylight,
it is black in the folds.

A serious man who devised complex systems of numbers and rhymes
to aid him in remembering, a man who forgot nothing, my father
would be ashamed of me.
Not because I'm forgetful,
but because there is no order
to my memory, a heap
of details, uncatalogued, illogical.
For instance:
God was lonely. So he made me.
My father loved me. So he spanked me.
It hurt him to do so. He did it daily.

The earth is flat. Those who fall off don't return.
The earth is round. All things reveal themselves to men only gradually.

I won't last. Memory is sweet.
Even when it's painful, memory is sweet.

Once, I was cold. So my father took off his blue sweater.

BETWEEN SEASONS

Today I bring you cold chrysanthemums,
white as absence, long-stemmed as my grief.
I stand before your grave, a few unfallen
leaves overhead, the sucking mud beneath.

What survives best are chrysanthemums
in a month which arrives austere as grief.
The hearty blossoms persevere, unfallen.
Suffering even snow, they flourish beneath.

You walked in mornings among chrysanthemums,
and bowed to them as if to hear their grief.
Your sleeves grew damp from brushing unfallen
dew. A drop lay by your eye, and one beneath.

Truest to your nature were chrysanthemums,
brilliant while first snows descended like grief.
You watched them from your bed, your heart unfallen,
steadfast through winter, and then you slipped beneath.

What is it they told you, once, the chrysanthemums?
It made you sigh, *Ah, Grief!*
Who savors you more than us, the unfallen,
long after we've forgotten the fallen beneath?

oterials on Amy Tan
nd the Kitchen God's
Wife pages 51-93
(43 pages)

7/4/89 NY Times

How Stories Written for Mother Became Amy Tan's Best Seller

By JULIE LEW

Special to The New York Times

SAN FRANCISCO, July 3 — Finding one's voice in writing fiction is crucial for a beginning writer, but for Amy Tan, it seemed as if the voice found her first.

From the start, when she wrote the stories that eventually became her first novel, the best-selling "Joy Luck Club," Ms. Tan said she felt as if she were merely taking dictation from an invisible storyteller.

"When I wrote these stories, it was as much a discovery to me as to any reader reading them for the first time," she said. "Things would surprise me. I would sit there laughing and I would say, 'Oh, you're kidding!' It was like people telling me the stories, and I would write them down as fast as I could."

Not that the stories came to her as finished work. After jotting down the initial versions, Ms. Tan said, she would rewrite them at least 20 times.

"The Joy Luck Club" is a collage of interwoven stories, told from the viewpoints of four Chinese mothers, members of the Joy Luck Club, a mah-jongg club, and their Chinese-American daughters. Unlike the eccentric characters in "Tripmaster Monkey," Maxine Hong Kingston's new novel about the Chinese-American experience, the women in "The Joy Luck Club" could belong to any immigrant group.

How It Started

Ms. Tan, who is 37 years old, is working on two novels she is under contract to write. Sitting in the living room of her Victorian house in the Presidio section of San Francisco, Ms. Tan recalled that being published was the last thing on her mind when she began writing.

"When I was trying to write this thing," she said, "my main concerns were so very basic: What is voice? What is the story about?"

She wrote her first short story when she joined Squaw Valley, a writers' workshop, in 1985 as a way to deal with her workaholism. She was working 90 hours a week as a free-lance technical writer, not because she needed the money but because, as she put it, "I didn't know how to say no."

The story eventually found its way into a small local literary magazine, then Seventeen magazine, and then into the hands of Sandra Dijkstra, a literary agent in Del Mar, Calif. After reading Ms. Tan's story, which was called "Endgame" and became the chapter entitled "Rules of the Game" in her book, Ms. Dijkstra asked for more stories. Ms. Tan wrote another

The New York Times/Terrence McCarthy

Amy Tan, who describes the writing of her first novel, the best-selling

'I Became Chinese'

At Ms. Dijkstra's request, Ms. Tan wrote a proposal for a book based on the stories, then took off on a trip to China with her mother.

The journey started as a gift to her mother, who had recovered from a serious illness, but it also turned out to be a step into her cultural past.

"When my feet touched China, I became Chinese," the Oakland-born Ms. Tan said. "I knew I was not totally Chinese, but I felt the connection nevertheless. It was a sense of completeness, like having a mother and a father. I had China and America, and everything was all coming together finally."

When she returned, she found out her agent had obtained a $50,000 advance from Putnam's for the book. "I was flabbergasted," Ms. Tan said. She immediately gave up her free-lance work and wrote full time in her basement, finishing the book in four months.

"The Joy Luck Club" has won glowing reviews, and paperback rights were sold to Vintage Books for $1.2 million.

Troubles With Mother

Ms. Tan said she set out to write the stories for her mother to explain all the disagreements and turbulent moments of their lives together.

"When I was writing, it was so much for my mother and myself," she said. "I wanted her to know what I thought about China and what I thought about growing up in this country. And I wanted those words to almost fall off the page so that she could just see the story, that the language would be simple enough, almost like a little curtain that would fall away."

Ms. Tan's relationship with her mother had deteriorated after the deaths of her father, an electrical engineer and Baptist minister, and her brother, both of whom died of brain tumors when she was 15. Her mother took her and a younger brother away from the "diseased" house to Europe and eventually settled in Montreux, Switzerland.

Ms. Tan crammed as many courses as she could into a year and graduated early from high school there. When they returned to the United States, settling in the Bay Area, Ms. Tan enrolled in Linfield College, a Baptist school in Oregon, one of two her mother had picked out for her. But Ms. Tan left the school to follow her boyfriend to San Jose State University and changed her major from pre-med to English.

Six Months Without Speaking

Mother and daughter stopped speaking to each other for six months.

"My mother was convinced she had lost me," she said. "I was so determined not to have anything to do with her." Ms. Tan eventually married the boyfriend, Lou De Mattei, who became a tax lawyer. She received a master's in linguistics.

"I had always wanted to be a writer," she said. "I used to write little fantasy stories to myself. Sometimes I wrote these stories to friends in the guise of a letter. But I also had the practical sense that a person doesn't make a lot of money being a writer, and I couldn't do that except as an indulgence, as a hobby."

Some of the details of her life have been woven into her book, like the discovery that her mother had left behind two other daughters, Ms. Tan's half-sisters, when she came to the United States from Shanghai in 1949.

"It includes details of stories I've heard," Ms. Tan said. She recalled one anecdote her mother told her about a friend who was fleeing from the Japanese in the war. "She had all these bags in her hands and she started dropping these bags along the road, one by one."

That image later surfaced in the book in a story about a woman who, after dropping the bags of necessities and food, was finally forced, out of sheer fatigue, to leave her two babies along the road.

The author and her mother are closer, but Ms. Tan's generational and cultural conflicts are a constant discovery process, she said.

"I think that if everything were neatly resolved," she said, "I would have no more stories to write."

BOOKS

From China, With Love

The Kitchen God's Wife. *By Amy Tan. 416 pages. Putnam. $21.95.*

Simply the fact that she has written it, published it and apparently survived with her sanity ought to qualify Amy Tan's second novel for some sort of literary prize, maybe the Agatha Christie Award in memory of a writer who kept her sights fixed on the next book straight through 96 of them. After the huge success of Tan's best-selling first novel, "The Joy Luck Club," which critics called "wonderful," "mesmerizing," "powerful" and "brilliant," Tan herself has said she floundered anxiously for nearly a year trying to start a second. The publishing world has been anxious, too. Book sales are in a dire slump, and the industry is counting on Tan's new book to electrify the public the way her first novel did, thus drawing crowds back into the bookstores. It's too soon to tell, but early signs are encouraging: "The Kitchen God's Wife" is winning rave reviews, often a prelude to big sales. In a sense, the raves are justified. Tan's second novel proves exactly what her first novel did, namely that she is a wonderful writer with a rare power to touch the heart. And yet . . . that's all it proves. What we don't see in "The Kitchen God's Wife" is anything we didn't see in "The Joy Luck Club."

In "The Kitchen God's Wife"—the title refers to a minor deity who must be propitiated despite his unpleasant nature—Tan

She deserves a prize just for finishing: *Tan*

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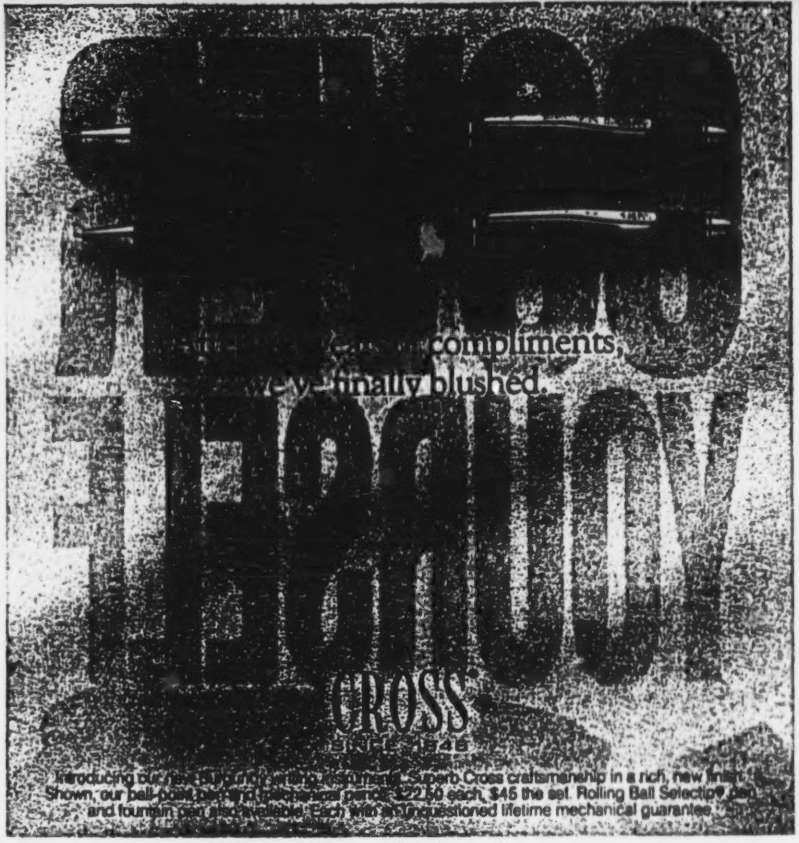
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Whistler

returns to the richly textured world she began to explore in the earlier book, the world of California's immigrant Chinese. The family she describes is a different one, but once again the tension in the novel is between mothers and daughters, and once again their emotional struggles are framed by a mother's remembered journey through decades of upheaval in 20th-century China. At the center of "The Kitchen God's Wife" is an absorbing narrative of Winnie Louie's life, which she tells—or offers—as a gift to her daughter Pearl. Much happens in the telling: long-held secrets are revealed, and a family's myths are transferred ceremoniously to the next generation.

Too dazed: Tan is one of the prime storytellers writing fiction today, and Winnie's recitation is laced with fables and vignettes that make vivid her harrowing past. Born in Shanghai to a wealthy old man and one of his four wives around 1917, Winnie is only 6 when her mother mysteriously disappears. For years Winnie tries to piece together whatever bits of information she can gather, but she never fully understands what happened to her mother, and neither do we. This emotional dismemberment occurs right at the outset, and with it we know we are deep into Tan country. More pain follows: Winnie has a lonely childhood, is married to a brute, has a string of children who die young, suffers humiliation, abuse and rape at the hands of her husband, watches him and his wicked family move into her family home and ransack it, and on and on until her story topples over the brink into melodrama. By the time she is jailed because of her husband's perfidy, we are almost too dazed to care. A journey of the imagination has become an exercise in sheer embellishment. According to Tan, much of the tale is based on the sufferings of her own mother in China, before she managed to remarry and emigrate. But facts alone don't make fiction credible; only art does that.

Tan has said that returning to the world of her first novel was not a decision she made easily; she knew she could be accused of simply repeating herself. Yet that world, with its brilliant tapestry of characters and conflicts among the Chinese here and overseas, is worth many novels; it's worth all the exploration she can give it. Exploration, however, requires more than simply a change of focus. "The Kitchen God's Wife" abounds in incident, but the excitement is all on the surface. In the end, Winnie's story reveals little about herself beyond her incredible stoicism. It's a testament to Tan's skill that she keeps us turning pages; but when she burrows more deeply into this material, we'll do more than admire her writing. We'll be part of that world with her, and we'll care as much as she does.

LAURA SHAPIRO

the NY Times Book Review June 16, 1991 p 9

P. 5.

Pangs of an Abandoned Child

THE KITCHEN GOD'S WIFE
By Amy Tan.
[illegible]15 pp. New York:
G.P. Putnam's Sons. $22.95.

By Robb Forman Dew

WITHIN the peculiar construction of Amy Tan's second novel is a harrowing, compelling and at times bitterly humorous tale in which an entire world unfolds in a Tolstoyan tide of event and detail. No doubt it was daunting to attempt a second book in the wake of the enormous success of "The Joy Luck Club," but none of Ms. Tan's fans will be disappointed. "The Kitchen God's Wife" is a more ambitious effort and, in the end, greatly satisfying.

The novel gets off to a slow start, but Ms. Tan eventually relates the story of Jiang Weili (Weiwei) from the time she was 6 years old in the China of 1925 through the present, in which she is Winnie Louie, the widowed matriarch of an extended Chinese family living in San Francisco. It is unfortunate that we first encounter her through the eyes of her 40-year-old daughter, Pearl, because Winnie seems disappointingly stereotypical. She is full of dour aphorisms, is preternaturally cranky and so intrusive that Pearl has kept secret for seven years the fact that she is afflicted with multiple sclerosis.

Perhaps it is Ms. Tan's intention to present us with a formulaic character and then slowly reveal to us our own misconceptions. But I believe she was searching for a subtle way to pose a philosophical question. I think she faced the problem of how to tell the amazing tale she needed to tell and persuade us to ponder it apart from being merely entertained by it. In the long run, she succeeds in this remarkable book, even though her method is initially awkward and sometimes downright unbelievable.

It turns out that it is not only Pearl who has been hiding a crucial truth for so many years. Winnie also has harbored secrets that, for various reasons, she finally feels compelled to relate to her daughter. The method of this revelation, however, is labored. Winnie persuades her daughter to visit one afternoon, serves her a bowl of soup, a cup of tea, and for the next three hundred pages or so relates the story of her life while Pearl sits at her mother's kitchen table.

Amy Tan manages to get away with this, although it is irritating each time she insists on bringing us back from Winnie's mesmerizing tale. Whenever Winnie halts her narrative to ask her daughter some question whose answer we only infer — Pearl does not speak — Ms. Tan challenges our suspension of disbelief. But never mind. These occasional intrusions are momentary and, indeed, it is very nearly hypnotic to be submerged in the convoluted story of the life of Jiang Weili.

Her mother abandoned her under mysterious circumstances when Weiwei was 6; she was sent away from her father's prosperous, communal household in Shanghai to live with her paternal uncle's family in the countryside. Over 60 years later Winnie Louie still suffers the pangs of the abandoned child she once was: "For many years, my mother was the source of funny and bad stories, terrible secrets and romantic tales. . . . I felt so bad to hear them. And yet I could not stop myself from listening. I wanted to know how it could be that my mother left me, never telling me why. . . . Now I no longer know which story is the truth. . . . They are all the same, all true, all false. So much pain in every one." And so, too, is the reader persuaded that all is true, all is false, as the tale unwinds.

Her mother's disappearance is the first of many losses, humiliations and sorrows so great that it is only Weiwei's exasperated humor and her tone of harsh certainty — a kind of bossiness — that maintains credulity. In 1937, when she was 18, she made what she had hoped would be a marriage that would change her luck, that would remove her from a household in which she was treated kindly, but certainly not cherished. Her marriage to the dashing young pilot Wen Fu, however, was disastrous almost from the first day. Her desperation first to comprehend and then to escape the brutality and degradation of this union shapes the rest of her story, which carries through World War II in China to Weiwei's second marriage and eventual immigration to the United States.

As Weiwei's story encompasses the deaths of her first three children and the further disintegration of her first husband's boorish and finally psychotic personality, we begin to understand that this is a chronicle not only of a woman's victimization, but of the unwitting conspiracy within society to ignore and therefore perpetuate the condition. There are still, unfortunately, many contemporary parallels. Ms. Tan also manages, even within often tragic circumstances, to illuminate the nobility of friendship and the necessity of humor.

But the major question posed by the investigation of the life of Jiang Weili/Weiwei/Winnie is how much our circumstance is fated and how much is shaped by individual choice, or if, in fact, fate and individual choice are even entirely separate things. This idea is like an undercurrent throughout Winnie's tale, and I wish Ms. Tan had not underscored her point by making the equation between the horrors that befell Winnie and the disease that has befallen her daughter. This is not to say that multiple sclerosis is less terrible a deprivation of autonomy, but Jiang Weili was trapped in a time and culture that all but precluded individual choice in her case; her daughter has been stripped of a degree of individual choice by her disease. The problem, however, is that the consequences the two women endure are simply not equally horrific, and Pearl's real despair and fear, when she finally confides in her mother, is diminished in our minds when we inevitably make the comparison.

I would rather not have had to deal with this problem when talking about "The Kitchen God's Wife." I would rather say something to the reader much like what I said to my children in their early teens when I urged them to press on through "War and Peace": "It's not important the first time around to worry about the names, the war or the peace; just read it to see what happens." That's what I want to convey. Don't worry about the obstacle of the framework of this novel, simply give yourself over to the world Ms. Tan creates for you. It's the story she tells that really matters. □

Robb Forman Dew's most recent novel is "The Time of Her Life."

Tyrants, Thieves and Bumblers

INSIDE CENTRAL AMERICA
Its People, Politics, and History.
By Clifford Krauss.
Maps. 316 pp. New York:
Summit Books. $19.95.

By Wayne S. Smith

result is one of the most useful books yet to appear on the region.

United States policy in Central America, Mr. Krauss acknowledges sadly, has long been inept and often destructive. On the other hand, he argues, the United States is not ultimately responsible for the ills of the region. Those ills go back centuries and spring from misrule, economic underdevelopment and social injustice — conditions of Central America's own making. There have been few honest, democratic leaders in the region; tyrants, thieves and elitist governments that

New York Times, says that the United States has been of little help. Since the end of the Mexican-American War in 1848, it has more often than not taken the side of the despots. Almost always, it has been driven by false assumptions. Its machinations have been bumbling, insensitive and counterproductive at best.

Certainly there are few heroes in Mr. Krauss's account of the last 13 years, the bloodiest in Central America's history. The author has no illusions about the Sandinistas of Nicaragua, noting that it was their own arrogant early mistakes that ruined the country's army officers, attendants and palace maids and issue rice and fruit to the various leading monasteries so the monks there could make and eat *la ba* congee. There, monks would hold a religious service at which scriptures were chanted in memory of Sakyamuni. The average lay men everywhere too made *la ba* congee on that day to celebrate bountiful harvest.

Fucha Dunchong of the Qing Dynasty in his book *Memoirs of the Festive Days in Beijing* gave a detailed account of how to prepare *la ba* congee. "*La ba* congee is a mixture of yellow and white rices, glutinous rice, millet, water chestnut, chestnut, red beans and date paste. It is cooked in water, spread with walnut, then dyed in red, with almond, melon seed, peanut, pine seed, hazelnut, sugar and raisin for decorative effects. Every year on the seventh day of the twelfth month, people crack nuts and clean the utensils, making preparations for the whole night. By dawn the congee is ready. It will be used first as offerings to ancestors and the Buddha and then given to relatives and friends not later than noon time. "In making *la ba* congee, a greater variety of ingredients are preferred," for people "were even more enthusiastic than the ancients in trying to prepare [*la ba* congee] of the best quality." This was how people marked the festival in the Qing Dynasty. Today people still eat *la ba* congee on that day but only as the season's speciality having nothing to do with Sakyamuni.

Inhabitants in and near Beijing often pickle garlic in vinegar in a sealed bottle at this time of the year. The bottle would not be opened until the Spring Festival; the vinegar would have the taste of garlic and the garlic the good smell of vinegar.

12. Jizao Jie (Kitchen God's Day)

Origin of the Rite

On the twenty-third day of the twelfth lunar month there is in China the custom of offering sacrifices to the Kitchen God, one that dates back two to three thousand years.

The Kitchen God was said to be a deity in charge of cooking and fuel in the mundane world. Its idol, placed on the kitchen range, was also known as the Kitchen Deity or Kitchen King. A description of the Kitchen God can be found in the classic novel *Feng Shen Bang* (*Canonization of the Gods*). He was, in fact, not merely in charge of cooking and fuel but an "envoy" of the Jade Emperor in heaven to the mundane world. He would record from time to time people's merits and misdeeds and went back to the Palace in Heaven every year on the twenty-third day of the twelfth month to report to the Jade Emperor. Thus, people in this country who believed the existence of deities dared not offend him and always respected him as "master of the household" in the hope that he would "put in a good word for them when in heaven and bless them when on earth." On that day, every family made offerings of sugar and fruit to the Kitchen King, who was said to be going back to heaven for consultations. A "horse" made of sorghum stem was ready for the Kitchen King to ride on his journey; crushed husks were provided as the "horse's" fodder and a bowl of water for the "animal." The Kitchen King was respectfully removed from the kitchen range and burnt together with candles, incense, tinfoil paper, the "horse" and the fodder, which meant that the Kitchen God was now on his way to heaven. He would be welcomed home again on the New Year Eve by buying a new portrait of the Kitchen King and having it pasted on the kitchen range. Because people do not speak of *buying* a Kitchen God, which was profanity, they often used the word "welcome" or "invite" instead.

Legends About the Kitchen King

Who is the Kitchen King? The answer is not the same if one

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(see pps. 54-5 in novel text)

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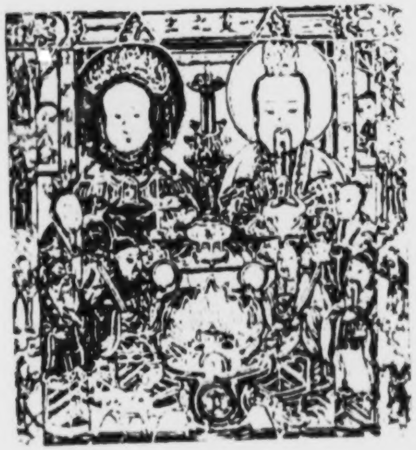

Kitchen God and Kitchen Goddess.

refers to different sources. According to a book entitled *You Yang Za Zu* (*Miscellaneous Notes*), the Kitchen King's family name is Zhang. This has long been taken for granted, probably because Zhang is the surname of the Jade Emperor in heaven and the Kitchen King, as his subordinate, might as well have come from the same family.

Whatever the surname, that the Kitchen King is a male deity is beyond dispute. This is why generally it was a man who would preside over the rite of offering sacrifices to him. In north China, people used to say "a man never prostrates to worship the Moon and a woman should not be the one to offer sacrifices to the Kitchen King." But we must not ignore the fact that beside our Kitchen King, there is always the Kitchen Queen with a kindly face.

According to a legend, long, long ago, there was a young man named Zhang, who was married to a virtuous, dignified-looking woman, Guo Dingxiang (Lilac) by name. The husband worked in the field and the wife at a loom. In less than three years, they accumulated a big fortune. Soon Zhang took a woman named Haitang (Crabapple) as his concubine. She was a jealous woman, who was lazy and liked to enjoy life. Infatuated by her beauty, Zhang soon deserted his wife Lilac. He and Crabapple lived a life of dissipation and in less than two years they had squandered all their money and became penniless. Crabapple, who loathed living in poverty, left Zhang and married someone else. Soon Zhang became a beggar. In a snowy, windy day, starved and cold, he broke down in front of a house at its doorstep. A housemaid found him and brought him into the kitchen and let him warm himself up and eat his fill. Zhang was very grateful for this and asked the name of her master. The maid told him her mistress was a kind-hearted widowed lady without any kith and kin. At this, the mistress appeared and Zhang could recognize that she was none other than the Lilac he had jilted two years before. He was so ashamed of himself that he crawled into the stove chamber trying to hide himself. When the maid pulled him out, Zhang was already dead. Lilac, recognizing that the man was her ex-husband, was quite sad and upset. Unhappy, she too died a few days later.

Earlier, when the Jade Emperor heard of Zhang's betrayal he had intended to punish him severely for his being unfaithful to his wife. But since Zhang had later realized his wrong doing and had been burnt to death in the stove chamber, the Jade Emperor changed his mind and, instead, made Zhang the Kitchen God and Lilac the Kitchen Goddess, and let the couple have a place at people's kitchen ranges and be worshipped forever by people of the mundane world.

The Custom

Although the custom of offering sacrifices to the Kitchen God is a time-honoured one, the offerings were rather meagre — maybe Kitchen King Zhang, once spendthrift and later penniless, knew very well the straits the poor people were in and therefore did not expect too much from them. Luo Ying, a Tang Dynasty poet, once wrote:

> *Served a cup of tea and a column of smoke [incense]*
> *His Majesty the Kitchen King goes up to the blue sky.*

So all the Kitchen King could enjoy at that time was just a cup of tea, he being less demanding of the religious people than any other deities in legend. Later, because people knew their sacrifices were too mean and for fear that the "envoy from heaven" would be offended, they added a kind of malt sugar to the offerings to the Kitchen King. This may not amount to much, but it had the advantage of sticking up the Kitchen King's teeth. Of course, people weren't worrying about the Kitchen Queen because she was such a nice lady and she wouldn't mind even if they had sinned once or twice in a year or even snubbed her. But they were not quite sure about the Kitchen King, so it would be better for them to seal up his mouth with malt sugar in the hope that he would discreetly keep his mouth shut when he went back to heaven.

Offering sacrifices to the Kichen King as a custom is still being observed in China on the twenty-third day of the twelfth month. But now, it is just a matter of distributing malt sugar among the kids who will chew it with relish. As to the rite of sending off the Kitchen God to his heaven, people now no longer bother about it.

13. Chuxi Jie (New Year Eve)

New Year Eve Dinner

The last evening of the twelfth lunar month is the New Year Eve, or *Chu Xi*. *Chu* means getting rid of and *xi* means night. So *Chu Xi* means the night to get rid of an old year and usher in a new one.

The whole family will invariably get together that evening for a reunion dinner. In north China, the dinner means dumplings and in the south a very sumptuous feast. In Shaoxing, Zhejiang Province, it has ten courses. One speciality served is asparagus lettuce soaked in rice water to soften, fried in oil and again stewed with soy sauce and vinegar, and cooked again with lotus root, gingko, dates and brown sugar. This lotus root (*ou*) and the other additives (*cou*), that is, the combination of the two words, mean in Chinese turning ill luck into good luck. For New Year Eve dinner in Hangzhou, Suzhou and Shanghai, egg dumplings are a must because they are made in the shape of *yuan bao*, a silver or gold ingot. Made of golden yellow egg sheets, they are stuffed with red minced pork and boiled in an earthenware pot. Then green spinach and bean vermicelli, white and semitransparent, are added before they are served piping hot. This pot of egg dumplings, which looks good and tastes good, alone will give a touch of festive mood at the dinner table. There are, of course, pork shreds (*rou si*) fried with bamboo shreds (*sun si*), and so *si si qi qi* which means everything is all right and there is everything everyone wants. There is also a bowl of meat balls signifying happy reunion, a bowl of meat from a pig's head (known as *yuan bao* meat), a bowl of pork and boiled eggs (one for each member of the family, meaning the whole family will survive from generation to generation), and, finally, a bowl of fish, another must. When fish is served, one must not touch its head or tail; this way, one can have "a

New Year's Eve

This is the time to say goodbye to the old year. Families get together for a New Year's Eve banquet. The last course eaten is fish because the word for fish in Chinese (**yu**) sounds like the word for "great plenty." The adults give all the children bright red "lucky money" envelopes with money inside. Mothers and fathers paste short poems called "spring couplets" on the doorways and gates of the house to welcome the New Year. These couplets are written on red paper because the color red means good luck. Everyone stays awake as long as they can playing games, telling stories, and making wishes to see the old year out.

The Kitchen God

A week before the New Year begins, the Kitchen God rides up through the sky to the palace of the Jade Emperor to make his report on the good and bad deeds of all families. There are many different legends about the Kitchen God. But all the stories agree about one thing—that ever since he left the Earth and was made Master of the Household by the Jade Emperor, the Kitchen God has brought only luck and happiness to all those who believe in him.

Long ago there was a carpenter named Zhang. He lived with his wife, Meiling, in a small house on a mountainside. Even though they had little money and few possessions, they were happy together. Their house always looked cheerful at New Year's when Meiling hung up lanterns in the courtyard and bright red couplets on either side of the front door.

But the winters were long and cold. Zhang and Meiling ate the rice they had stored away at springtime and tried to stay warm with their soft, cotton-padded quilts. Alas, one winter day, all the grain was gone. Sad to say, good fortune never came to their door. With no hope in sight, Zhang had to part from Meiling and marry her off to someone else. The carpenter now lived by himself in the tiny cottage.

Poor Zhang!

One day, Zhang was hired to work at a well-off family's house. He did not realize that this was Meiling's new home. Zhang repaired many things that day and although he did not see Meiling, she knew who he was. Meiling still loved Zhang, but realized that he was still very poor. His clothes looked old and his boots were worn. She wanted to help in some way. Knowing he was proud and not likely to accept any gifts, she hid some gold coins in the sweet cakes that her maid packed for his journey home.

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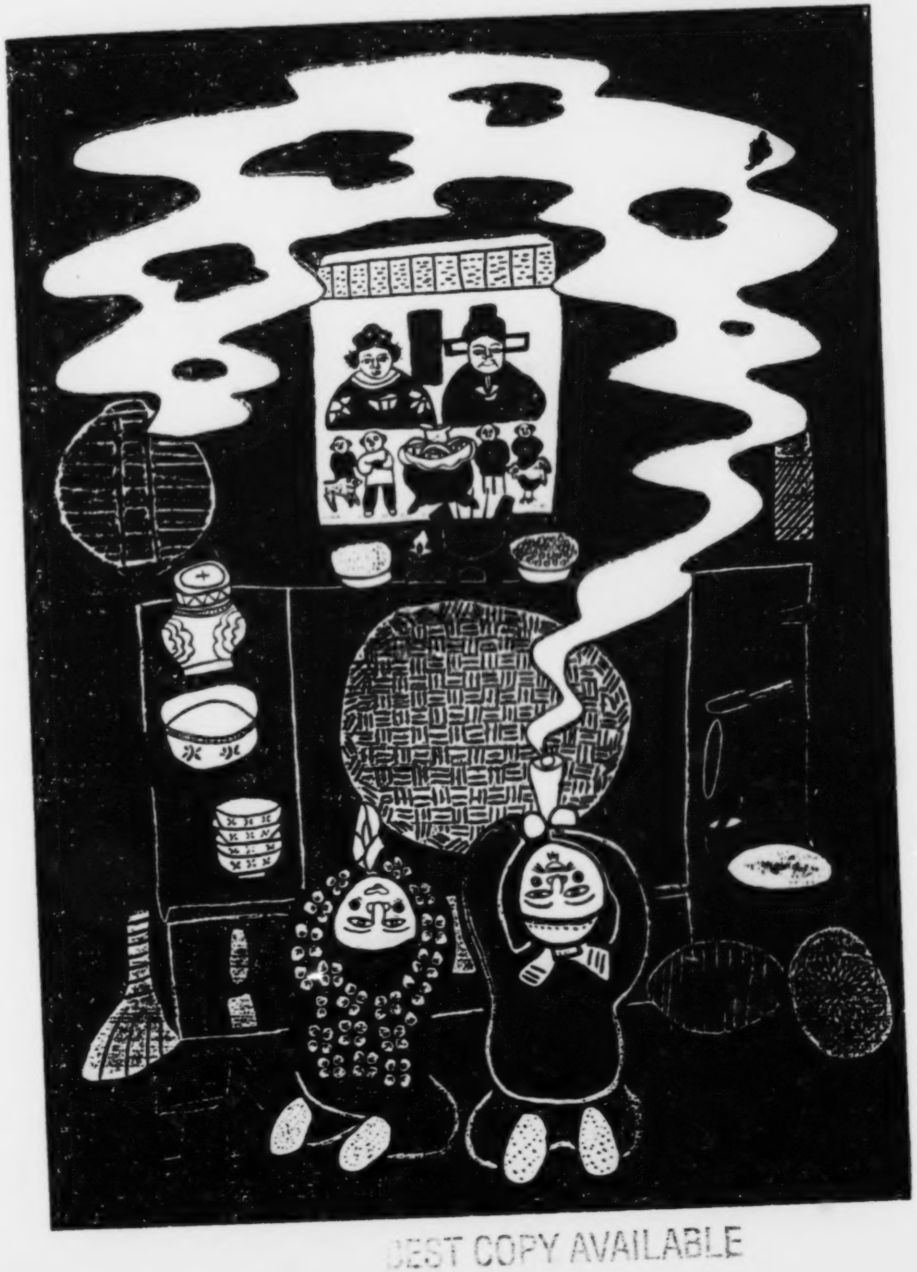
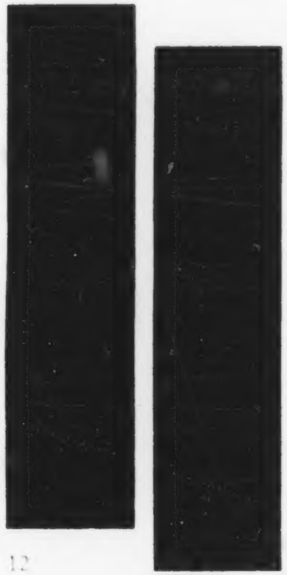


Offerings of sweets are placed out for the Kitchen God's long journey. Later, his picture is burned so the smoke will carry his spirit to the sky.

Spring Couplet

A two-line poem written in Chinese characters on red paper. The words describe good wishes and thoughts about the coming year. The first line of the poem is called the "head." The second line is called the "tail," and both phrases are paired with each other word for word. This one says:

Hearing firecrackers far away,
you'll know the year is new.
Seeing plum blossoms by
chance, you'll know that
Spring's here too.



On the way back to his cottage, Zhang stopped at a small teahouse for a rest. A traveler came up to him and offered a few pennies for one of his cakes. Zhang had not had a chance to eat any of the cakes and did not know about the treasures inside. He accepted the money and gave one cake to the traveler. The traveler said, "How good it tastes. The filling is so sweet. May I have another?" And so it went. The traveler ate three, four, five, six, seven cakes and though his stomach was quite full, he finished the whole basket. Of course, he pocketed the gold coins without saying a word to Zhang, and he went on his way.

Poor Zhang!

News of the unlucky carpenter spread throughout the universe. One day, the Jade Emperor came to Zhang and said, "You are a good and honest man, even though you have not had much luck. I shall, however, reward you with a noble position in the afterworld. I'll put you in charge of taking care of families because you have built and repaired so many kitchens and houses in your lifetime. I'll send for your wife who lived happily with you in your small house a long time ago. You can sit together over the stoves of families large and small, rich and poor, with lots of children and with few, and keep track of their good deeds and bad deeds."

Zhang agreed, and the Jade Emperor presented him with:

a set of new clothes;
two young helpers to hold the tallies of every good and bad deed;
a dog and a rooster;

a horse that cou
a treasure urn fi

Lucky Zhang!

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a treasure urn filled with gold coins.

Lucky Zhang!

When the Jade Emperor had given the carpenter everything he needed to fulfill his role in office, he said, "A week before each Lunar New Year you must come and report to me abo[illegible] every family in the land. If you do this well and are fair, you will have a welcome spot in the heart of all homes and will never be without food, clothing, or money again."

And so it is, every year on the 23rd or 24th days of the 12th lunar month, the Kitchen God dutifully makes his report. At this time, families prepare special offerings of sweet cakes and sticky rice for him so that he will say only sweet things or, perhaps, his mouth will be so glued together he won't be able to say anything at all!

Sticky Rice

Also called glutinous rice, it is grown on dry ground (rice grown in wet paddy fields is what we're more used to eating). When it's cooked, it turns into a sticky, starchy mass that's very filling and fun to eat. The flour which comes from glutinous rice is used in making all kinds of desserts or as a thickener instead of corn starch.

ALSO BY AMY TAN

The Joy Luck Club

THE KITCHEN GOD'S WIFE

AMY TAN

G. P. PUTNAM'S SONS NEW YORK

1991

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Late that night, she died of an undetected concussion. Helen had been planning to visit the next day, too late.

"Bao-bao Roger said we should sue, one million dollars," my mother reported. "Can you imagine? That kind of thinking. When we found out Grand Auntie died, he didn't cry, only wants to make money off her dead body! Hnh! Why should I tell him she left him two lamps? Maybe I will forget to tell him."

My mother paused. "She was a good lady. Fourteen wreaths already." And then she whispered: "Of course, we are giving everyone twenty-percent discount."

My mother and Auntie Helen co-own Ding Ho Flower Shop on Ross Alley in Chinatown. They got the idea of starting the business about twenty-five years ago, right after my father died and Auntie Helen was fired from her job. I suppose, in some way, the flower shop became the dream that would replace the disasters.

My mother had used the money donated by the First Chinese Baptist Church, where my father had served as an assistant pastor. And Auntie Helen used the money she had saved from her job at another flower shop, which was where she learned the business. That was also the place that had fired her. For being "too honest," is what Auntie Helen revealed to us as the reason. Although my mother suspected it was because Auntie Helen always urged her customers to buy the cheapest bouquets to save money.

"Sometimes I regret that I ever married into a Chinese family," Phil said when he heard we had to go to San Francisco, a hundred miles round-trip from our house in San Jose, made worse by weekend football traffic. Although he's become genuinely fond of my mother over the fifteen years we've been married, he's still exasperated by her demands. And a weekend with the extended family is definitely not his preferred way to spend his days off from the hospital.

"Are you sure we have to go?" he said absently. He was busy playing with a new software program he had just loaded onto his laptop computer. He pressed a key. "Hotcha!" he exclaimed to the screen, and clapped his hands. Phil is forty-three years old, and with his wiry gray hair he usually strikes most people as reserved and dignified. At that moment, however, he had the pure intensity of a little boy playing with a toy battleship.

I pretended to be equally busy, perusing the help-wanted section. Three months ago, I took a position as a speech and language clinician with the local school district. And while I was basically happy with the job, I secretly worried that I had missed a better opportunity. My mother had put those thoughts in my head. Right after I announced I had been chosen over two other candidates for the same position, she said, "Two? Only two people wanted that job?"

And now Phil looked up from his computer, concerned. And I knew what he was thinking, about my "medical condition," as we called it, the multiple sclerosis, which thus far had left me not debilitated but easily fatigued. "It'll be a stressful weekend," he said. "Besides, I thought you couldn't stand your cousin Bao-bao. Not to mention the fact that Mary will be there. God, what a dingbat."

"Um."

"So can't you get out of it?"

"Um-nh."

He sighed. And that was the end of the discussion. Over the years that we've been married, we've learned to sidestep the subject of my family, my duty. It was once the biggest source of our arguments. When we were first married, Phil used to say that I was driven by blind devotion to fear and guilt. I would counter that he was selfish, that the things one had to do in life sometimes had nothing to do with what was fun or convenient. And then he would say the only reason we had to go was that I had been manipulated into thinking I had no choice, and that I was doing the same thing to him. And then our first baby, Tessa, came along, and a year later my illness was diagnosed. The shape of our arguments changed. We no longer fought self-righteously over philosophical differences concerning individual choice, perhaps because Phil developed a sense of duty toward the baby, as well as to me, or at least to my medical condition. So the whole issue of individual choice became tricky, a burden to keep up, until it fell away, along with smoking cigarettes, eating veal, and wearing ivory.

These days, we tend to argue about smaller, more specific issues—for example, my giving in to Tessa's demands to watch another half-hour of television, and not our different attitudes toward discipline as a whole. And in the end, we almost always agree—

perhaps too readily, because we already know the outcome of most disagreements.

It's a smoother life, as easy as we can make it. Although it bothers me from time to time. In fact, sometimes I wish we could go back to the old days when Phil would argue and I would defend my position and convince at least myself that I was right. Whereas nowadays—today, for instance—I'm not really sure why I still give in to my family obligations. While I would never admit this to Phil, I've come to resent the duty. I'm not looking forward to seeing the Kwongs, especially Mary. And whenever I'm with my mother, I feel as though I have to spend the whole time avoiding land mines.

So maybe it was guilt toward Phil or anger toward myself that made me do this: I waited until the next day to tell Phil we'd have to stay overnight—to attend Grand Auntie Du's funeral as well.

For the dreaded weekend, Phil and I had decided to come into the city early to get settled and perhaps take the girls to the zoo. The day before, we had had a polite argument with my mother over where we would stay.

"That's very kind of you, Winnie," Phil reasoned with my mother over the phone. "But we've already made reservations at a hotel." I listened on the other line, glad that I had suggested he call and make the excuses.

"What hotel?" my mother asked.

"The TraveLodge," Phil lied. We were actually booked at the Hyatt.

"Ai, too much money!" my mother concluded. "Why waste money that way? You can stay at my house, plenty of rooms."

And Phil had declined gracefully. "No, no, really. It's too much trouble. Really."

"Trouble for who?" my mother said.

So now Phil is getting the girls settled in the room that once belonged to my younger brother. This is where they always stay whenever Phil and I go away for a medical convention. Actually, sometimes we just *say* it's a medical convention, and then we go back home and do all the household chores we aren't able to finish when the children are around.

Phil has decided that Tessa, who is eight, will sleep on the twin bed, and three-year-old Cleo will get the hideaway cot.

"It's my turn for the bed," says Cleo. "Ha-bu said."

"But Cleo," reasons Tessa, "you *like* the cot."

"Ha-bu!" Cleo calls for my mother to rescue her. "Ha-bu!"

Phil and I are staying in my old room, still crammed with its old-fashioned furniture. I haven't stayed here since I've been married. Except for the fact that everything is a bit too clean, the room looks the same as when I was a teenager: the double bed with its heavy legs and frame, the dressing table with the round mirror and inlay of ash, oak, burl, and mother-of-pearl. It's funny how I used to hate that table. Now it actually looks quite nice, art deco. I wonder if my mother would let me have it.

I notice that she has placed my old Chinese slippers under the bed, the ones with a hole at each of the big toes; nothing ever thrown away, in case it's needed again twenty years later. And Tessa and Cleo must have been rummaging around in the closet, scavenging through boxes of old toys and junk. Scattered near the slippers are doll clothes, a rhinestone tiara, and a pink plastic jewelry case with the words "My Secret Treasures" on top. They have even rehung the ridiculous Hollywood-style star on the door, the one I made in the sixth grade, spelling out my name, P-E-A-R-L, in pop-beads.

"Gosh," Phil says in a goofy voice. "This sure beats the hell out of staying at the TraveLodge." I slap his thigh. He pats the mismatched set of guest towels lying on the bed. The towels were a Christmas gift from the Kwongs right after our family moved from Chinatown to the Richmond district, which meant they had to be thirty years old.

And now Tessa and Cleo race into our room, clamoring that they're ready to go to the zoo. Phil is going to take them, while I go to Ding Ho Flower Shop to help out. My mother didn't exactly ask me to help, but she did say in a terse voice that Auntie Helen was leaving the shop early to get ready for the big dinner—in spite of the fact there was so much to do at the shop and Grand Auntie's funeral service was the very next day. And then she reminded me that Grand Auntie was always very proud of me—in our family "proud" is as close as we get to saying "love." And she suggested that maybe I should come by early to pick out a nice wreath.

"I should be back at five-thirty," I tell Phil.

"I wanna see African elephants," says Tessa, plopping down on

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Her finger moves slowly down the red banner, as she reads in a formal Chinese I can't understand. And then she translates: "Farewell, Grand Auntie, heaven is lucky. From your favorite niece, Pearl Louie Brandt, and husband."

"Oh, I almost forgot." I hand her the bundle from Sam Fook's. "Mr. Hong said to give you this."

My mother snips the ribbon and opens the package. Inside are a dozen or so bundles of spirit money, money Grand Auntie can supposedly use to bribe her way along to Chinese heaven.

"I didn't know you believed in that stuff," I say.

"What's to believe," my mother says testily. "This is respect." And then she says softly, "I got one hundred million dollars. Ai! She was a good lady."

* * *

"Here we go," I say, and take a deep breath as we climb the stairs to the banquet room.

"Pearl! Phil! There you are." It's my cousin Mary. I haven't seen her in the two years since she and Doug moved to Los Angeles. We wait for Mary to move her way through the banquet crowd. She rushes toward us and gives me a kiss, then rubs my cheek and laughs over the extra blush she's added.

"You look terrific!" she tells me, and then she looks at Phil. "Really, both of you. Just sensational."

Mary must now be forty-one, about half a year older than I am. She's wearing heavy makeup and false eyelashes, and her hair is a confusing mass of curls and mousse. A silver-fox stole keeps slipping off her shoulders. As she pushes it up for the third time, she laughs and says, "Doug gave me this old thing for Christmas, what a bother." I wonder why she does bother, now that we're inside the restaurant. But that's Mary, the oldest child of the two families, so it's always seemed important to her to look the most successful.

"Jennifer and Michael," she calls, and snaps her fingers. "Come here and say hello to your auntie and uncle." She pulls her two teenage children over to her side, and gives them each a squeeze. "Come on, what do you say?" They stare at us with sullen faces, and each of them grunts and gives a small nod.

Jennifer has grown plump, while her eyes, lined in black, look small and hard. The top part of her hair is teased up in pointy spikes, with the rest falling limply down to the middle of her back. She looks as if she had been electrocuted. And Michael's face—it's starting to push out into sharp angles and his chin is covered with pimples. They're no longer cute, and I wonder if this will happen to Tessa and Cleo, if I will think this about them as well.

"You see how they are," Mary says apologetically. "Jennifer just got her first nylons and high heels for Christmas. She's so proud, no longer Mommy's little girl."

"Oh, Mother!" Jennifer wails, then struggles away from her mother's grasp and disappears into the crowd. Michael follows her.

"See how Michael's almost as tall as Doug?" Mary says, proudly watching her son as he ambles away. "He's on the junior varsity track team, and his coach says he's their best runner. I don't know where he got his height or his athletic ability—certainly not from me. Whenever I go for a jog, I come back a cripple," Mary says, laughing. And then, realizing what she's just said, she suddenly drops her smile, and searches the crowd: "Oh, there's Doug's parents. I better go say hello."

Phil squeezes my hand, and even though we say nothing, he knows I'm mad. "Just forget it," he says.

"I would," I shoot back, "if she could. She *always* does this."

When Phil and I married, it was Mary and Doug who were our matron of honor and best man, since they had introduced us. They were the first people we confided in when we found out I was pregnant with Tessa. And about seven years ago, Mary was the one who pushed me into aerobics when I complained I felt tired all the time. And later, when I had what seemed like a strange weakness in my right leg, Phil suggested I see Doug, who at the time was an orthopedist at a sports medicine clinic.

Months later, Doug told me the problem seemed to be something else, and right away I panicked and thought he meant bone cancer. He assured me he just meant he wasn't smart enough to figure it out himself. So he sent me to see his old college drinking buddy, the best neurologist at San Francisco Medical Center. After what seemed like a year of tests—after I persuaded myself the fatigue was caused by smoking and the weakness in my leg was sciatica left over from my pregnancy—the drinking buddy told me I had multiple sclerosis.

Mary had cried hysterically, then tried to console me, which made it all seem worse. For a while, she dropped by with casserole dishes from "terrific recipes" she "just happened to find," until I told her to stop. And later, she made a big show of telling me how Doug's friend had assured her that my case was really "quite mild," as if she were talking about the weather, that my life expectancy was not changed, that at age seventy I could be swinging a golf club and still hitting par, although I would have to be careful not to stress myself either physically or emotionally.

"So really, everything's normal," she said a bit too cheerfully, "except that Phil has to treat you nicer. And what could be wrong with that?"

"I don't play golf," was all I told her.

"I'll teach you," she said cheerily.

Of course, Mary was only trying to be kind. I admit that it was more my fault that our friendship became strained. I never told her directly how much her gestures of sympathy offended me. So of course she couldn't have known that I did not need someone to comfort me. I did not want to be coddled by casseroles. Kindness was compensation. Kindness was a reminder that my life had changed, was always changing, that people thought I should just accept all this and become strong or brave, more enlightened, more peaceful. I wanted nothing to do with that. Instead, I wanted to live my life with the same focus as most people—to worry about my children's education, but not whether I would be around to see them graduate, to rejoice that I had lost five pounds, and not be fearful that my muscle mass was eroding away. I wanted what had become impossible: I wanted to forget.

I was furious that Doug and his drinking-buddy friend had discussed my medical condition with Mary. If they had told her that, then they must have also told her this: that with this disease, no prognosis could be made. I could be in remission for ten, twenty, thirty, or forty years. Or the disease could suddenly take off tomorrow and roll downhill, faster and faster, and at the bottom, I would be left sitting in a wheelchair, or worse.

I know Mary was aware of this, because I would often catch her looking at me from the corner of her eye whenever we passed someone who was disabled. One time she laughed nervously when she tried to park her car in a space that turned out to be a handicapped zone. "Oops!" she said, backing out fast. "We certainly don't need that."

In the beginning, Phil and I vowed to lead as normal a life together as possible. "As normal as possible"—it was like a meaningless chant. If I accidentally tripped over a toy left on the floor, I would spend ten minutes apologizing to Tessa for yelling at her, then another hour debating whether a "normal" person would have stumbled over the same thing. Once, when we went to the beach for the express purpose of forgetting about all of this, I was filled with morbid thoughts instead. I watched the waves eating away at the shore, and I wondered aloud to Phil whether I would one day be left as limp as seaweed, or stiff like a crab.

Meanwhile Phil would read his old textbooks and every medical article he could find on the subject. And then he would become depressed that his own medical training offered no better understanding of a disease that could be described only as "without known etiology," "extremely variable," "unpredictable," and "without specific treatment." He attended medical conferences on neurological disorders. He once took me to an MS support group, but we turned right around as soon as we saw the wheelchairs. He would perform what he called "weekly safety checks," testing my reflexes, monitoring the strength of my limbs. We even moved to a house with a swimming pool, so I could do daily muscle training. We did not mention to each other the fact that the house was one-story and had few steps and wide hallways that could someday be made wheelchair-accessible, if necessary.

We talked in code, as though we belonged to a secret cult, searching for a cure, or a pattern of symptoms we could watch for, some kind of salvation from constant worry. And eventually we learned not to talk about the future, either the grim possibilities or the vague hopes. We did not dwell on the past, whether it had been a virus or genetics that had caused this to happen. We concerned ourselves with the here and now, small victories over the mundane irritations of life—getting Tessa potty-trained, correcting a mistake

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on our charge-card bill, discovering why the car sputtered whenever we put it into third gear. Those became our constants, the things we could isolate and control in a life of unknown variables.

So I can't really blame Phil for pretending that everything is normal. I wanted that more than he did. And now I can't tell him what I really feel, what it's like. All I know is that I wake up each morning in a panic, terrified that something might have changed while I slept. And there are days when I become obsessed if I lose something, a button, thinking my life won't be normal until I find it again. There are days when I think Phil is the most inconsiderate man in the world, simply because he forgot to buy one item on the grocery list. There are days when I organize my underwear drawer by color, as if this might make some kind of difference. Those are the bad days.

On the good days, I remember that I am lucky—lucky by a new standard. In the last seven years, I have had only one major "flare-up," which now means I lose my balance easily, especially when I'm upset or in a hurry. But I can still walk. I still take out the garbage. And sometimes I actually *can* forget, for a few hours, or almost the entire day. Of course, the worst part is when I remember once again—often in unexpected ways—that I am living in a limbo land called remission.

That delicate balance always threatens to go out of kilter when I see my mother. Because that's when it hits me the hardest: I have this terrible disease and I've never told her.

I meant to tell her. There were several times when I planned to do exactly that. When I was first diagnosed, I said, "Ma, you know that slight problem with my leg I told you about. Well, thank God, it turned out *not* to be cancer, but—"

And right away, she told me about a customer of hers who had just died of cancer, how long he had suffered, how many wreaths the family had ordered. "Long time ago I saw that mole growing on his face," she said. "I told him, Go see a doctor. No problem, he said, age spot—didn't do anything about it. By the time he died, his nose and cheek—all eaten away!" And then she warned me sternly, "That's why you have to be careful."

When Cleo was born, without complications on my part or hers, I again started to tell my mother. But she interrupted me, this time

to lament how my father was not there to see his grandchildren. And then she went into her usual endless monologue about my father getting a fate he didn't deserve.

My father had died of stomach cancer when I was fourteen. And for years, my mother would search in her mind for the causes, as if she could still undo the disaster by finding the reason why it had occurred in the first place.

"He was such a good man," my mother would lament. "So why did he die?" And sometimes she cited God's will as the reason, only she gave it a different twist. She said it must have been because my father was a minister. "He listened to everyone else's troubles," she said. "He swallowed them until he made himself sick. Ai! *Ying-gai* find him another job."

Ying-gai was what my mother always said when she meant, I should have. *Ying-gai* meant she should have altered the direction of fate, she should have prevented disaster. To me, *ying-gai* meant my mother lived a life of regrets that never faded with time.

If anything, the regrets grew as she searched for more reasons underlying my father's death. One time she cited her own version of environmental causes—that the electrician had been sick at the time he rewired our kitchen. "He built that sickness right into our house," she declared. "It's true. I just found out the electrician died—of cancer, too. *Ying-gai* pick somebody else."

And there was also this superstition, what I came to think of as her theory of the Nine Bad Fates. She said she had once heard that a person is destined to die if eight bad things happen. If you don't recognize the eight ahead of time and prevent them, the ninth one is always fatal. And then she would ruminate over what the eight bad things might have been, how she should have been sharp enough to detect them in time.

To this day it drives me crazy, listening to her various hypotheses, the way religion, medicine, and superstition all merge with her own beliefs. She puts no faith in other people's logic—to her, logic is a sneaky excuse for tragedies, mistakes, and accidents. And according to my mother, *nothing* is an accident. She's like a Chinese version of Freud, or worse. Everything has a reason. Everything could have been prevented. The last time I was at her house, for example, I knocked over a framed picture of my father and broke the glass. My mother picked up the shards and moaned, "Why did this hap-

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pen?" I thought it was a rhetorical question at first, but then she said to me, "Do you know?"

"It was an accident," I said. "My elbow bumped into it." And of course, her question had sent my mind racing, wondering if my clumsiness was a symptom of deterioration.

"Why this picture?" she muttered to herself.

So I never told my mother. At first I didn't want to hear her theories on my illness, what caused this to happen, how she should have done this or that to prevent it. I did not want her to remind me.

And now that so much time has gone by, the fact that I still haven't told her makes the illness seem ten times worse. I am always reminded, whenever I see her, whenever I hear her voice.

Mary knows that, and that's why I still get mad at her—not because she trips over herself to avoid talking about my medical condition. I'm mad because she told *her* mother, my Auntie Helen.

"I had to tell her," she explained to me in an offhand sort of way. "She was always saying to me, Tell Pearl to visit her mother more often, only a one-hour drive. Tell Pearl she should ask her mother to move in with her, less lonely for her mother that way. Finally, I told my mother I couldn't tell you those things. And she asked why not." Mary shrugged. "You know my mother. I couldn't lie to her. Of course, I made her *swear* not to tell your mother, that you were going to tell her yourself."

"I can drive," I told Mary. "And that's not the reason why I haven't asked my mother to live with me." And then I glared at her. "How could you do this?"

"She won't say anything," Mary said. "I made her promise." And then she added a bit defiantly, "Besides, you should have told your mother a long time ago."

Mary and I didn't exactly have a fight, but things definitely chilled between us after that. She already knew that was about the worst possible thing she could have done to me. Because she had done it once before, nine years ago, when I confided to her that I was pregnant. My first pregnancy had ended in a miscarriage early on, and my mother had gone on and on about how much coffee I drank, how it was my jogging that did it, how Phil should make sure I ate more. So when I became pregnant again, I decided to wait, to tell my mother when I was in my fourth month or so. But in the third month, I made the mistake of confiding in Mary. And Mary slipped this news to her mother. And Auntie Helen didn't exactly tell my mother. But when my mother proudly announced my pregnancy to the Kwongs, Auntie Helen immediately showed my mother the little yellow sweater she had already hand-knit for the baby.

I didn't stop hearing the laments from my mother, even after Tessa was born. "Why could you tell the Kwongs, not your own mother?" she'd complain. When she stewed over it and became really angry, she accused me of making her look like a fool: "Hnh! Auntie Helen was pretending to be so surprised, so innocent. 'Oh, I didn't knit the sweater for Pearl's baby,' she said, 'I made it just in case.' "

So far, Auntie Helen had kept the news about my medical condition to herself. But this didn't stop her from treating me like an invalid. When I used to go to her house, she would tell me to sit down right away, while she went to find me a pillow for my back. She would rub her palm up and down my arm, asking me how I was, telling me how she had always thought of me as a daughter. And then she would sigh and confess some bit of bad news, as if to balance out what she already knew about me.

"Your poor Uncle Henry, he almost got laid off last month," she would say. "So many budget cuts now. Who knows what's going to happen? Don't tell your mother. I don't want her to worry over us."

And then *I* would worry that Auntie Helen would think her little confessions were payment in kind, that she would take them as license to accidentally slip and tell my mother: "Oh, Winnie, I thought you knew about your daughter's tragedy."

And so I dreaded the day my mother would call and ask me a hundred different ways, "Why did Auntie Helen know? Why did you never tell me? Why didn't you let me prevent this from happening to you?"

And then what answer could I give?

At the dinner, we've been seated at the "kids' table," only now the "kids" are in their thirties and forties. The real kids—Tessa and Cleo—are seated with my mother.

Phil is the only non-Chinese tonight, although that wasn't the case at past family events. Bao-bao's two former wives were what

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"In China long time ago," I hear my mother say, "there was a rich farmer named Zhang, such a lucky man. Fish jumped in his river, pigs grazed his land, ducks flew around his yard as thick as clouds. And that was because he was blessed with a hardworking wife named Guo. She caught his fish and herded his pigs. She fattened his ducks, doubled all his riches, year after year. Zhang had everything he could ask for—from the water, the earth, and the heavens above.

"But Zhang was not satisfied. He wanted to play with a pretty, carefree woman named Lady Li. One day he brought this pretty woman home to his house, made his good wife cook for her. When Lady Li later chased his wife out of the house, Zhang did not run out and call to her, 'Come back, my good wife, come back.'

"Now he and Lady Li were free to swim in each other's arms. They threw money away like dirty water. They slaughtered ducks just to eat a plate of their tongues. And in two years' time, all of Zhang's land was empty, and so was his heart. His money was gone, and so was pretty Lady Li, run off with another man.

"Zhang became a beggar, so poor he wore more patches than whole cloth on his pants. He crawled from the gate of one household to another, crying, 'Give me your moldy grain!'

"One day, he fell over and faced the sky, ready to die. He fainted, dreaming of eating the winter clouds blowing above him. When he opened his eyes again, he found the clouds had turned to smoke. At first he was afraid he had fallen down into a place far below the earth. But when he sat up, he saw he was in a kitchen, near a warm fireplace. The girl tending the fire explained that the lady of the house had taken pity on him—she always did this, with all kinds of people, poor or old, sick or in trouble.

" 'What a good lady!' cried Zhang. 'Where is she, so I can thank her?' The girl pointed to the window, and the man saw a woman walking up the path. Ai-ya! That lady was none other than his good wife Guo!

"Zhang began leaping about the kitchen looking for some place to hide, then jumped into the kitchen fireplace just as his wife walked in the room.

"Good Wife Guo poured out many tears to try to put the fire out. No use! Zhang was burning with shame and, of course, because of the hot roaring fire below. She watched her husband's ashes fly up to heaven in three puffs of smoke. Wah!

"In heaven, the Jade Emperor heard the whole story from his new arrival. 'For having the courage to admit you were wrong,' the Emperor declared, 'I make you Kitchen God, watching over everyone's behavior. Every year, you let me know who deserves good luck, who deserves bad.'

"From then on, people in China knew Kitchen God was watching them. From his corner in every house and every shop, he saw all kinds of good and bad habits spill out: generosity or greediness, a harmonious nature or a complaining one. And once a year, seven days before the new year, Kitchen God flew back up the fireplace to report whose fate deserved to be changed, better for worse, or worse for better."

"The end!" shouts Cleo, completely satisfied.

"Sounds like Santa Claus," says Phil cheerfully.

"Hnh!" my mother huffs in a tone that implies Phil is stupid beyond words. "He is not Santa Claus. More like a spy—FBI agent, CIA, Mafia, worse than IRS, that kind of person! And he does not give *you* gifts, you must give *him* things. All year long you have to show him respect—give him tea and oranges. When Chinese New Year's time comes, you must give him even better things—maybe whiskey to drink, cigarettes to smoke, candy to eat, that kind of thing. You are hoping all the time his tongue will be sweet, his head a little drunk, so when he has his meeting with the big boss, maybe he reports good things about you. This family has been good, you hope he says. Please give them good luck next year."

"Well, that's a pretty inexpensive way to get some luck," I say. "Cheaper than the lottery."

"No!" my mother exclaims, and startles us all. "You never know. Sometimes he is in a bad mood. Sometimes he says, I don't like this family, give them bad luck. Then you're in trouble, nothing you can do about it. Why should I want that kind of person to judge me, a man who cheated his wife? His wife was the good one, not him."

"Then why did Grand Auntie keep him?" I ask.

My mother frowns, considering this. "It is this way, I think. Once you get started, you are afraid to stop. Grand Auntie worshipped him since she was a little girl. Her family started it many generations before, in China."

"Great!" says Phil. "So now she passes along this curse to us. Thanks, Grand Auntie, but no thanks." He looks at his watch and I can tell he's impatient to go.

"It was Grand Auntie's gift to you," my mother says to me in a mournful voice. "How could she know this was not so good? She only wanted to leave you something good, her best things."

"Maybe the girls can use the altar as a dollhouse," I suggest. Tessa nods, Cleo follows suit. My mother stares at the altar, not saying anything.

"I'm thinking about it this way," she finally announces, her mouth set in an expression of thoughtfulness. "You take this altar. I can find you another kind of lucky god to put inside, not this one." She removes the picture of the Kitchen God. "This one, I take it. Grand Auntie will understand. This kind of luck, you don't want. Then you don't have to worry."

"Deal!" Phil says right away. "Let's pack 'er up."

But now I'm worried. "Are you sure?" I ask my mother. She's already stuffing the plastic candlesticks into a used paper bag. I'm not exactly superstitious. I've always been the kind who hates getting chain letters—Mary used to send them to me all the time. And while I never sent the duplicate letters out as instructed, I never threw the originals away either.

Phil is carrying the altar. Tessa has the bag of candlesticks. My mother has taken Cleo back upstairs to find a plastic neon bracelet she left in the bathroom. And now my mother comes back with Cleo and hands me a heavy grocery sack, the usual care package, what feels like oranges and Chinese candy, that sort of thing.

"Grand Auntie's tea, I gave you some," my mother says. "Don't need to use too much. Just keep adding water. The flavor always comes back."

Fifteen minutes after leaving my mother's home, the girls fall asleep. Phil has chosen to take the 280 freeway, which has less traffic and longer stretches between speed traps. We are still thirty-five miles from home.

"We're not really keeping that altar thing?" Phil says. It is more a statement than a question.

"Um."

"It sure is ugly," he adds. "Although I suppose we could let the girls play with it for a while, until they get tired of it."

"Um." I look out the car window, thinking about my mother, what kind of good-luck god she will get for me. We rush past freeway signs and Sunday drivers in the slow lane. I look at the speedometer. We're going nearly eighty miles an hour.

"What's the rush?" I say.

Phil slows down, then asks, "Do we have anything to snack on?"

And now I remember the care package my mother gave us. It is stowed at my feet. I look in the bag. Inside are a few tangerines, a roll of toilet paper, a canister of Grand Auntie's tea, and the picture of my father that I accidentally knocked over last month. The glass has been replaced.

I quickly hand Phil a tangerine, then turn back toward the window so he does not see my tears. I watch the landscape we are drifting by: the reservoir, the rolling foothills, the same houses I've passed a hundred times without ever wondering who lives inside. Mile after mile, all of it familiar, yet not, this distance that separates us, me from my mother.

(WA11)

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But even if I told it to them that way, Pearl would know. That's not all that happened. She would see it in my dark eyes, my still hands, my shaky voice. She would not say anything, but she would know everything, not the lies, but the truth.

And then Pearl would know the worst truth of all—what Helen does not know, what Jimmy didn't know, what I have tried to forget for forty years. Wen Fu, that bad man, he was Pearl's father.

I have tried to think how I would tell my daughter. But every time I begin, I can hear her voice, so much hurt, "I knew it. You always loved Samuel more." So she would never believe me.

But maybe if I told her, This is not true. I loved you the most, more than Samuel, more than all the children I had before you. I would tell her, I loved you in ways you never saw. And maybe you do not believe this. But I know this is true, feel my heart. Because you broke my heart the hardest, and maybe I broke yours the same way.

✓ I will call her, long, long distance. Cost doesn't matter, I will say. I have to tell you something, can't wait any longer. And then I will start to tell her, not what happened, but why it happened, how it could not be any other way.

5

TEN THOUSAND THINGS

First I told my daughter I no longer had a pain in my heart, the reason why I said she had to come right away.

She still had a big worried look on her face. "Maybe we should take you to the doctor anyway. Just to make sure."

"I am already sure," I said. "Now I feel better. Now I don't have to pay a big doctor bill. Take your coat off."

"I still think we should go see a doctor."

"Eat some noodle soup first. See what I made? Same kind when you were a little girl, lots of pickled turnip, a little pork just for taste. On cold days, you were so happy to eat it!" I was hoping she would remember how soothing my soup made her feel. She took off her coat. She sat down to eat.

"But what did it feel like, the pain?" she said, one spoonful already going into her mouth.

"Too hot?" I said.

"Not too hot," she said.

"Not hot enough?"

"It's good, really."

I gave her more. I watched her drink my soup. And then I told her.

⁂

It is the same pain I have had for many years. It comes from keeping everything inside, waiting until it is too late.

I think my mother gave me this fault, the same kind of pain. She left me before she could tell me why she was leaving. I think she wanted to explain, but at the last moment, she could not. And so, even to this day, I still feel I am waiting for her to come back and tell me why it was this way.

I never told you about my mother? That she left me? Oh. That's because I never wanted to believe it myself. So maybe that's why I did not tell you about her.

Of course, that does not mean I did not think about her. I loved her very much. In fact, when I was young, and for many years, I kept her hair, three feet long, curled up in a small tin box. I saved it for her all those years, thinking she would someday return, and I could give it back to her, like a gift. Later, when I believed she was dead, I still kept her hair. I thought I could someday find her body, and she and her hair could be reunited. That way, in the other world, she could loosen her hair. And once again she could let all her thoughts run wild.

That is how I remember her, in her room, untying her hair, letting it down. She let me touch her hair.

What else? Of course, I do not remember everything about her. I was only six years old when she disappeared. But some things I can remember very clearly: the heaviness of her hair, the firmness of her hand when she held mine, the way she could peel an apple all in one long curly piece so that it lay in my hand like a flat yellow snake. You remember? That's how I learned to do that for you.

Other things from my memory are confusing. I saw a painting of her once. This was after she was gone. And I did not remember the mouth in that painting, so stiff, so firm. I did not remember those eyes, so sad, so lost. I did not recognize the woman in the painting as my mother. And yet I wanted to believe this painting was my mother, because that was all I had left of her.

I used to hold that painting in my lap, peer at her face from one side to the other. But her face always looked in another direction, never at me. She showed no thoughts. I could not tell what she was thinking before or after her painting was made. I could not ask her all the questions I had before she left: Why she talked so angrily to my father, yet kept a big smile on her face. Why she talked to her mirror at night, as if her own face looking back belonged to someone else. Why she told me that she could no longer carry me, that I would have to learn to walk everywhere by myself.

One day, when I was perhaps ten—this was after she had already been gone for several years—I was again looking at her painting. I saw a little spot of mold growing on her pale painted cheek. I took a soft cloth and dipped it in water, washed her face. But her cheek grew darker. I washed harder and harder. And soon I saw what I had done: rubbed half her face off completely! I cried, as if I had killed her. And after that, I could not look at that picture without feeling a terrible grief. So you see, I did not even have a painting anymore to call my mother.

Over the years, I tried to remember her face, the words she said, the things we did together. I remember her ten thousand different ways. That is what Chinese people always say—*yi wan*—ten thousand this and that, always a big number, always an exaggeration. But I have been thinking about my mother for almost seventy years, so it must be ten thousand different times. And it must be that she has changed ten thousand different ways, each time I recalled her. So maybe my memory of her is not right anymore.

So sad! That is the saddest part when you lose someone you love—that person keeps changing. And later you wonder, Is this the same person I lost? Maybe you lost more, maybe less, ten thousand different things that come from your memory or imagination—and you do not know which is which, which was true, which is false.

But some things I know for certain, like my legs, how they got to be this way. Look how my legs are still thin, no muscles on the calves! My mother used to carry me everywhere, even when I was six years old, so spoiled. I refused to walk even ten steps by myself. And this was not because I was sick or weak. I always wanted to see the world at her same height, her same way.

So that's why I do not remember too much of those early days when we lived in the fancy Shanghai house. I did not come to know that house and the people who lived in it the way you would if you were a child walking around by yourself, discovering how one corner turns into another. Whenever I think about those early days, If you ask me today what really happened to my mother, I could not tell you exactly, only what everyone told me. And that would not be the truth, only gossip.

I knew this, though: What my mother did was a big disgrace. That's why they said she died, to bury her scandal. That's why no one would ever talk about her to my father. That's why they sent me away, so I would not remind him of her.

And yet, many times they gossiped about her. They all did—Old Aunt, New Aunt, Uncle, and their friends—over tea, during meals, after the noontime nap. For many years, my mother was the source of funny and bad stories, terrible secrets and romantic tales. It was like digging up her grave, then pushing her down farther, always throwing more dirt on top. Can you imagine how a little girl would feel, hearing this about her own mother?

I heard what they said. I felt so bad to hear them. And yet I could not stop myself from listening. I wanted to know how it could be that my mother left me, never telling me why.

So that's how my mother became a riddle, each piece of gossip making another question in my head. If she was dead, why did they hold no funeral? If she was alive, why didn't she come back to get me? If she ran away, where did she go?

Sometimes I would try to put together all the pieces of gossip I heard, I would try to make one whole story. But then each part would contradict the next, until no part made sense.

So then I looked at what I knew about my mother, both good things and bad. I tried to think of all the reasons why her life went one way or the other. And this is what I think happened, how my mother came to be the second wife to my father and, later, why she left.

My mother was not like the Chinese girls Americans always imagine, the kind who walk around with tiny bound feet, choosing their words as delicately as they choose their steps. My mother was a modern girl. Many girls in Shanghai were. They were not peasants, nothing of the kind. When my mother was eight years old, her feet were already unbound, and some people say that's why she ran wild.

She had been born into a wealthy, educated family in Shanghai, the only child of a Ningpo father and a Soochow mother. Soochow is that city of ladies with beautiful soft voices; even a Shanghainese would tell you a Soochow accent is the best. And Ningpo people are such good businesspeople they continue to argue even after they have already made a bargain. So you see, my mother was born with a double character already fighting inside of her.

I think my mother must have been a classic beauty, the kind other girls would read about in a story and cry over, wishing they were reading about themselves. My mother once read me a story like that, about a beautiful but lonely girl. One day, she looked in a pond and thought she had finally found a friend, someone who did not envy her. She did not know that the shimmering face smiling back at her was her own reflection. At the end of the story, my mother exclaimed, "Nonsense! What girl would not know her own self looking back at her!"

In any case, my mother did not look in a pond, she looked in a mirror. Every night she did this. So if I am honest, I would have to say my mother was proud of her looks, maybe even vain, just a little.

Of course, she had reason to be proud. Her skin was the color of white jade. Or maybe it was the color of a summer peach. Or maybe I am only remembering my mother as another classical tale, all those phrases about ladies with voices as pretty-sounding as lutes, skin as white as jade, their gracefulness flowing like calm rivers. Why did stories always describe women that way, making us believe we had to be that way too?

Maybe my mother was not pretty at all, and I only want to believe that she was. But then I think, Why else did my father marry her? He was an important man. He could have had all kinds of wives—which he did. Back then there was no other reason to marry a second, third, or fourth wife, except to use a woman's prettiness to add to a man's prestige. So I think my mother must have been pretty. It is not just bad classical stories that make me think this way. There was a reason why she had to be.

She was also smart and clever, quick-thinking too. I have already mentioned that she was educated. She went to a missionary school in Shanghai, the first Chinese school girls could go to. That's because her father, my *gung-gung*, was very educated himself, a scholar-official, like a bureau chief in charge of reforms for foreign affairs, something important like that. In any case, many of the officials at that time were sending their daughters off to get an education. That was the modern thought—educate sons, educate daughters a little to prove you were not too feudal-thinking. But Gung-gung did not want to send her to France, or England, or America, the way some families did just to prove how rich they were. All those girls came home with short hair and dark faces from playing tennis outside in the sun. Why should he educate a daughter only to turn her into a girl he did not like? So in 1897, when the missionary school first opened in Shanghai, Gung-gung sent my mother there.

I heard my mother even learned English at that school, although I never heard her say any English words, except "biscuit." New Aunt, who went to the same missionary school, said my mother was not a good student, not very good at all, maybe that's why I was the same way. She said my mother had a fighting temper, maybe that's why I was the same way. She was naughty, maybe that's why I was the same way.

New Aunt said that once, during prayers at that school, an old nun let out a loud fart—by accident, of course—and my mother burst out laughing and said, "God heard that!"

"I don't know why the nuns liked her so much," New Aunt said to me. "They told her, 'We're praying hard for you, little one. If you become a Christian, you can go to heaven when you die.' And your mother, so willful, she said, 'When I die, I don't want to live in a heavenly foreign concession.' Do you know what those nuns did? Laughed—only that!"

New Aunt was so jealous. She used to say, "I was never bad like your mother. So why didn't the nuns pray hard for me?"

Old Aunt, on the other hand, did not go to that school, no school whatsoever. She was raised in a feudal family, the traditional way: The girl's eyes should never be used for reading, only for sewing. The girl's ears should never be used for listening to ideas, only to orders. The girl's lips should be small, rarely used, except to express appreciation or ask for approval. Of course, all this feudal thinking only made Old Aunt more opinionated on all kinds of matters.

"Her education was the cause," Old Aunt would always say. "They put Western thoughts into a Chinese mind, causing everything to ferment. It is the same way eating foreign food—upset stomach, upset mind. The foreign teachers want to overturn all order in the world. Confucius is bad, Jesus is good! Girls can be teachers, girls do not have to marry. For what purpose do they teach this? Upside-down thinking!—that's what got her into trouble." And then Old Aunt would warn me, "Weiwei-ah, do not follow your teachers too closely. Look what happened to your mother."

If you were to ask me, what happened to my mother was not a bad education but bad fate. Her education only made her unhappy thinking about it—that no matter how much she changed her life, she could not change the world that surrounded her.

Uncle used to say that none of this would have happened if my mother had not been the only child. All the will and stubbornness that should have been given to a boy went into her. Worse, her parents let her stay at home and grow stronger and stronger. They were thinking they could wait and pick a husband for their only daughter when she was maybe twenty-two.

Before that could happen, the revolutionaries came and threw the Manchus out. That was in 1911, when my mother was just twenty-one years old. No more Ching Dynasty, no more scholar-official job for Gung-gung.

A servant told Gung-gung this bad news while he was eating his noontime meal. He was chewing a piece of steamed tendon. Suddenly Gung-gung yelled like a wild animal, then bit his tongue right in half. Or perhaps he bit his tongue first, then yelled. In any case, he fell over backward, chair and dead body together. And in one fall, my mother's family plummeted ten thousand feet. Because everyone said Gung-gung committed suicide, so sorry to see the Ching Dynasty end.

Now my mother's mother, my *ha-bu*, was a widow, not so rich anymore. She was in no big hurry to marry off her daughter. Her daughter could take care of her into her old age. That's what Confucius would have said. I don't know why everyone always thought Confucius was so good, so wise. He made everyone look down on someone else, women were the lowest!

In any case, my mother was already twenty-one years old, and she had been educated against Confucius thinking. Maybe she wanted to marry, maybe she did not. Who knows? In any case, she would choose for herself. Uncle used to say, "That's what got her into trouble, thinking for herself."

New Aunt did not agree. The real trouble, New Aunt said, was romance, a foolish desire on my mother's part to marry for love. She had met a student from Fudan University, a journalist. He was older, maybe twenty-nine, so he was very late in starting his education. My mother was already twenty-six years old at the time.

This student was a man named Lu, a Marxist, just the kind of person Gung-gung would have hated. New Aunt said she knew all about him, because after my mother left, New Aunt searched through her belongings and found a newspaper story about a student revolutionary named Lu. It must have been the same student she loved, New Aunt said. Why else would my mother have saved the article?

The newspaper story, New Aunt said, was very badly written. A tale of inspiration and heroes, so maybe only part of it was facts, the rest just more and more water added to old rice. In any case, this is how the story went, like an old revolutionary tale, something like this, very romantic.

Lu had been born in Shandong, that place up north of Shanghai where all the good seafood swim. He was a fisherman's son, so all he could look forward to in life was inheriting the holes in his father's nets, the ones he repaired every day. He had no education, no money, no way to change his life. And really, this was the kind of life everybody had, except for, of course, the scholars, the foreigners, and the most corrupt. But one day, a good Marxist came up to him and showed him a piece of paper.

"Comrade, can you read this for me?" said the man with the paper. And Lu said, "Sorry, I was born a fool."

Then the man said, "Comrade, what would you say if I told you I can teach you to read this and anything you want in ten days? Come to a meeting and find out." This good man told Lu about a new method for teaching laborers and peasants how to free themselves from slavery. It was called One Thousand Characters in Ten Days.

At this meeting, the Marxists said that if a person was hardworking enough, he could learn to read and write one hundred

characters a day, one thousand characters in ten days. He could be instantly educated, able to read common newspaper stories, write letters, conduct business, free himself from the bad life given to him!

When they asked Lu to join, he answered, "The only plentiful thing I have is hard work and bad luck."

So Lu worked hard and changed his luck. But he did not stop at one thousand characters. He kept learning more and more, his diligence was that strong. He learned two thousand, four thousand, then ten thousand. He learned enough until he was able to pass examinations and get into Fudan University. And because he was so grateful for being able to change his life, he vowed he would someday write about the hardships of peasants and laborers, to be their mouth, to tell their story, to tell them they could change their fate—by revolutionary ideas!

So now you see why New Aunt said my mother ruined her life for romance. How could my mother not fall in love with such a man?

I think this Lu person also must have been handsome. Maybe he had the same features my mother admired in herself: big eyes, light skin, a face that was neither too broad nor too thin, small lips, and very black hair. And he must have been modern-thinking in other ways, because he asked my mother to marry him, no waiting to ask permission or use a go-between. That must have been very exciting to my mother—a revolutionary marriage! She said yes immediately, and then went home to tell her mother what she had done.

Ha-bu shouted at my mother, "How can you even think such a thing! How could you even talk to such a man! This is what happens when there are no emperors to rule the country."

That's when my mother threatened to swallow gold if she was not allowed to marry Lu. In fact, that afternoon she melted down half a gold bracelet. She showed her mother how serious her threat really was. "Half a bracelet!" New Aunt used to say when she told this part. "That's how fierce her will was."

Of course, my mother did not swallow her bracelet. Otherwise, she would have died. She only pretended to swallow it. She painted a gold drop on her lip, then lay down on her bed, very still. Meanwhile, Ha-bu kneeled in front of the family altar and prayed in camp just outside Hangchow, when we learned we had no place to live. The first class of pilots and their families were still living in the bungalows, walking around in circles, talking angrily among themselves. And later we heard why: The Americans were telling their leaders that the Chinese pilots were still not qualified to fly, that they had failed the test.

And this made the first class of pilots feel they had failed not just a test but all of China! Lost face, big faces. Many of them came from very important Chinese families and they complained to their leaders: It was only because the Americans concentrated on all the wrong things—shiny shoes and ties and hats put on straight the same way. And the foreign-built airplanes were bad, broken down—of course no one could fly them properly. And then my husband's class, the second class, was shouting, "No more wasting time. We need to be trained too—to save China." Until finally the Americans agreed to give the first class more training. And the second class would also begin training. But the complaining didn't stop right away, because we still had no place to live.

That's how everything was in China then. Too busy fighting each other to fight together. And not just the Americans and the Chinese. The old revolutionaries, the new revolutionaries, the Kuomintang and the Communists, the warlords, the bandits, and the students—gwah! gwah! gwah!—everybody squabbling, like old roosters claiming the same sunrise. And the rest of us—women and children, old people and poor people—we were like scared hens, letting everyone chase us from one corner to another. So of course the Japanese saw an opportunity to sneak in like a fox and steal everything.

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The second class of pilots and their wives ended up living in a place in Hangchow that had once been a monastery, halfway up in the mountain where the monks grew dragon-well tea, the best tea in all of China. The monks had donated this place temporarily to the air force, because they believed the air force was going to save China. Every Chinese person believed the same: that we were about to push the Japanese out of China forever.

Most of the pilots slept in a big common room. But if you had a wife or were an American, you had your own room with a narrow bed. Everyone shared the kitchen located at the end of the building, as well as an unheated bathhouse, which had five small wooden tubs. That bathhouse was also used by some Americans, but fortunately, they took baths only once a week, on Saturday nights.

So our housing was not comfortable. Yet we did not complain too much, perhaps because of the clever way the monks had greeted us. We had arrived in the late springtime. The hills were already fragrant with tea. And we were also told that we had come at just the right time. This exact week in spring was the best time of the best season, they said—when the sweetest leaves of the most fragrant tea in the world could be harvested. When the most beautiful lake under all the heavens was at its loveliest. When the weather seemed like a daily blessing. And this news that welcomed the pilots at their new home made them feel immediately pleased with themselves, victors already.

Oftentimes at dusk, a group of us would walk along the lake and someone would say, "This is when the lake is clearest, this time of the year." And someone else would add, "Look, the sun, over the lake, and in the water—two, no, three suns setting at once." And another person would sigh and murmur, "A sunset like this, I can watch it all day."

You can see how none of us was thinking that this small bit of luck—of arriving at just the right time—would soon pass, and perhaps something less kind would take its place.

All that beauty was almost enough even for me. I would often walk around the lake by myself, and I would not be thinking about my past unhappiness, or my future life with my husband. I was only watching the birds who floated above the lake, then landed so lightly on the water that no ripples appeared. Just that moment. Or I would be admiring the web a spider had woven on a bush, perfectly formed and sparkling with pearls of dew. And I was wondering if I could later knit a sweater in the same design, using only this memory as a pattern.

But then the birds would suddenly call to one another, and they sounded just like a woman crying. Or the spider would feel my breath and clench its body small and tight before scurrying away. And I would be thinking about my fears, the questions I already had in my marriage.

I had known Wen Fu only a short time before we were married. And after the wedding, we lived one month with his parents, in their family house on the island. So in truth, I knew Wen Fu's

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and knees, then act as if I were begging him for a good "stuck-together" time, so desperate I would do anything for this favor. And he would pretend to refuse, saying that he was tired, or that I was not pretty enough, or that I had been a bad wife that day. I had to beg and beg, my teeth chattering, until I truly was begging so I could get off the cold floor. Other nights he made me stand in the room naked, shivering in the night chill, and when he named a body part, I was supposed to say the same coarse word, then put my fingers there, touch myself—here, there, everywhere—while he watched and laughed.

And often in the morning he would complain, telling me I was not a good wife, that I had no passion, not like other women he knew. And my head and body would hurt as he told me about this woman and that woman, how good she was, how willing, how beautiful. I was not angry. I did not know I was supposed to be angry. This was China. A woman had no right to be angry. But I was unhappy, knowing my husband was still dissatisfied with me, and that I would have to go through more suffering to show him I was a good wife.

I discovered another thing about my husband during that first month. All the other pilots always called him Wen Chen. And this was strange to me, because I knew my husband's name was Wen Fu. Oh, he did have two older brothers, and one of them had been named Wen Chen. But that brother had died two years before, in 1935—of tuberculosis, I think. The family used to talk about him: a smart son, devoted, but always sick, always coughing blood. I thought the pilots were only confused, that maybe Wen Fu had mentioned this dead brother and now they thought it was Wen Fu's name. My husband was just being polite in not correcting them.

But then one day I heard him introduce himself, and—strange!—he said his name was Wen Chen. Why was this, I asked him later. And he told me I was hearing things wrong. Why should he say his name was something else? And then later I heard him say it again, that his name was Wen Chen. And that time he told me that the air force had written his name down wrong. How could he correct the whole air force? He said he would have to tell them Wen Fu was his little-boy name, just a nickname.

I accepted what he said. This made sense. But later, when I was sorting through boxes, putting away some things, I found a diploma and an application for the air force. They were papers for Wen Chen, my husband's dead brother, who had graduated with top honors from a merchant seaman school. And then I knew: My husband was not smart enough to get into the air force, but was clever enough to use his dead brother's name.

I now felt as if my husband were two people. One dead, one alive. One true, one false. I began to see him in a different way, watching the way he lied. So smooth, so calm. He was just like those birds who land on top of the water without making a ripple.

So you see, I tried to be a proper wife. I tried to love the half of him that was not so bad.

I met Helen maybe two weeks after we arrived in Hangchow. She was also very young, maybe eighteen, and I heard she was also newly married—no, not to my brother. But I will get to that later.

I had noticed her many times before—in the dining hall, or around the monastery grounds, where we both walked, or in the city below, shopping for meat and vegetables at the open stands. All the women in the monastery noticed one another, because there were only six of us. Most of the pilots were very young, really just boys, so only a few had wives. And the American advisors did not have their wives or girlfriends with them, although sometimes they brought a bad local girl to their rooms. It was always the same girl, I heard later, because five of the Americans caught her same disease, a type of invisible body lice that everybody said now lived in the bathhouse.

In fact, it was because of that girl and her lice that I met Helen. None of the wives wanted to use the bathhouse anymore, even after the monks claimed it had been disinfected. We had heard that it was impossible to kill this lice. And if a woman caught it, no one could tell the difference between her and a prostitute. Because then she would be constantly scratching between her legs, and the only relief she could get was if a man scratched her further between her legs.

I was thinking how I would then have to truly beg my husband. And of course, I was also remembering that time on Tsungming Island when I was bitten by fleas, how I had scratched myself, shouting "*Yangsele!*" How this kind of behavior was just like that of an unfaithful wife, one who itched for sex so much she would

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FOUR SPLITS, FIVE CRACKS

Do you remember the stuck-up girl, the one Hulan and I took baths with? She was the one who told us what happened in Shanghai, where the air force flew to save all of China.

She had come into the dining hall, where we were sitting in front of a radio. We had already heard our husbands were alive, and now we were listening to the victory report, our ears open, ready to catch every word of this good news.

"What you are listening to," she had said in a bitter voice, "is just empty noise." We turned to look at her. We saw her eyes, red as a demon's.

And then she told us. The man who always saved a chair by the ceiling fan for my husband, he died. The young one that my husband shouted at for playing tricks on him, he died too. And the stuck-up girl's husband, he was also killed.

"You think you are lucky because your husbands are alive," she said. "You are not."

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And then she told us how the planes had flown late at night toward the Shanghai harbor, swollen with Japanese boats. They were hoping to surprise them. But before they arrived, Japanese planes dropped from the darker sky above—already knew our planes were coming. And it was our pilots who had the surprise, became confused, then hurried to drop their bombs. Such a big hurry! Such a small distance from the sky to the ground. So the bombs fell on Shanghai that night, on the roofs of houses and stores, on streetcars, on hundreds of people, all Chinese. And the Japanese navy—their boats still floated on the water.

"Your husbands are not heroes. And all those people, those pilots, my husband—died for worse than nothing," the girl said, and then left the room. We were all quiet.

Hulan broke the silence. "How does she know what happened, what did not happen?" she said in an angry voice. And then she said she was still happy, because Jiaguo was alive. At least that was true, she said.

Can you imagine? In front of all of us she let her happiness show, didn't matter. How could she reveal such a selfish thought?

But I did not scold Hulan for her bad manners. I tried to correct her in a big-sister way: "If what that girl said is true, we should be thinking about this tragedy. We should be serious and not let our own happiness take over."

Hulan quickly took that happy look off her face. Her mouth dropped open to let this thought come in and nourish her brain. I was thinking, Good, even though she is uneducated, she is quick to learn something new.

But then her eyebrows drew close, her face became dark as clouds. "This kind of thinking—I don't understand," she said.

So I explained again: "We must have concern for the whole situation, not just our own husbands. Something worse could still be coming."

"Ai-ya! Daomei!" she cried, and covered her mouth. "How can you use these kinds of bad-luck words to poison everyone's future?"

"They are not bad-luck words," I insisted. "I am only saying we must be practical. This is wartime. We must feel with our hearts, but also think with our minds—clearly all the time. If we pretend the dangers are not there, how can we avoid them?"

But Hulan was no longer listening to me. She was crying and shouting. "I've never heard such poisonous words! What use is it to think this way, to use bad thoughts to attract only bad things?"

On and on she went, like a crazy woman. Now that I remember it, that was when our friendship took on four splits and five cracks. Hulan did it, broke harmony between us. I tell you, that day Hulan

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cards with you," the others would shout. "Wah! Don't say 'last time,' what bad luck! Now you have to keep playing to cancel out the meaning."

Those pilots knew their airplanes were not fast enough before they even left the ground. They knew they did not have enough training, enough clever tricks to avoid Japanese fighter planes, which were newer and faster. They used to stand around in a big circle before they had to fly off, shouting slogans as they spit onto a rock for a target. That's how they laughed about becoming heroes. That's how we knew they were brave. That's how we knew they were scared. How could they be true heroes when they had no choice? How could they not be when they knew they had no chance?

Two months later, half the pilots at that dinner were dead. The way we heard it, they all died as heroes, all of them shot and killed inside their fighter planes. But the way those planes fell from the sky—it was awful! You could not even find a body to bury. You didn't have to be religious to feel bad about that.

One pilot I knew, his airplane flew into the Henan city gate, ran right into an opening, and was stuck-crushed inside there. Meili's husband, his plane crashed on a high mountaintop. The pilot who used to drive me in a truck?—he burned up before his plane even hit the ground.

As for Wen Fu, he was not even wounded. Do you know why? He was a coward! Each time the fighting began, Wen Fu turned his plane around and flew the other way. "Oh," he would explain to Jiaguo, "I was chasing a Japanese fighter that ran off another way. You didn't see it. Too bad I didn't catch him." Hulan told me this, how Jiaguo was thinking he would have to court-martial my husband. You think she wouldn't find an opportunity to tell me this?

I learned this around the same time I found out Gan's plane had been shot down outside Nanking. They took him to a hospital, still alive. We all hurried to go see him, Wen Fu, Jiaguo, Hulan, the other pilots who had not yet died.

Oh, I saw! Gan's eyes were pointed to the ceiling, laughing and crying. "So, ghost, where are you?" he was shouting. "I am now refusing to die!"

"He's crazy," Wen Fu said. "His mind is already gone. Lucky for him, there's nothing left to feel the pain."

I remember the pain I felt. I couldn't say anything. I couldn't put my hand on Gan's forehead. But I wanted to cry and shout, He's not crazy! That ghost promised him: "Your death won't hurt. You just come when I call you at night."

And that ghost lied. Because Gan suffered hard, so hard, all his intestines fallen out. Two days, two nights, he had to live with so much pain before he could finally leave and chase after that ghost himself.

I grieved so much, and yet I could not show anything. My heart hurt the same way as when I lost my mother. Only, I was not aching for a love I once had. I was regretting I never took it.

So after Gan died, that's when I claimed his love. He became like a ghost lover. Whenever Wen Fu shouted at me, I would remember the last time Gan came to my house for dinner. He had watched me all evening, the way Wen Fu treated me. And when my husband went out of the room, Gan looked at me, then quietly said, "You see yourself only in a mirror. But I see you the way you can never see yourself, all the pure things, neither good nor bad."

I would recall this many times. When my husband had exhausted himself on top of me, after he had fallen asleep, I would get up quietly and look in the mirror. I would turn my face back and forth, trying to imagine Gan's eyes looking at me. I would cry to myself, "What did he see? What did he see?"

And sometimes when things were worse than that, when I wondered what I had done to deserve such a terrible life, I would remember our walks at night, the story Gan told me. And although I never knew what the eight bad fates were, I knew the ninth. I was the ninth.

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too. Hulan was pushing me down. But because my stomach was so big, I had to lie curled up on my side. "Now we are dying!" Hulan cried.

My face was turned to the ground, my hands over my head. If people were screaming, we could not tell—the planes were roaring so loud above us. Hulan's hands were shaking as she held my shoulders. Or maybe it was my body that was making her shake.

And then the sounds seemed to be going away. I could feel my heart beating fast, so I knew I was still alive. I lifted my head just as others lifted theirs. I felt so lucky. I felt so grateful. I could hear people crying, "Thank you, Goddess of Mercy! Thank you!" Then we heard the airplanes coming back. And all those praises to the goddess turned into curses. We lowered our heads, and I thought that those curses would be my last memory. The planes flew back and forth, back and forth, and people's heads were going up and down, up and down, as if we were bowing to those Japanese planes.

I was so angry. I was so scared. I wanted to get up and run. But my body was too numb to rise. And although I was fierce in my desire to live, my thoughts were only of death, perhaps because people around me were now crying and chanting, "Amitaba, Amitaba"—already calling upon Buddha's guide to the next world.

I thought, Have we already died? How do I know? It seemed to me my breath had stopped, yet my thoughts were still racing, my hands could still feel the cold, hard ground. And I could still hear the airplane sounds, which now—eh?—now seemed to be moving farther and farther away.

The chanting stopped. But we all stayed down, so quiet, not moving. After many long minutes, I heard somebody whispering. I could feel people around me uncurling themselves. Someone was moaning. A baby was crying. I did not want to look up, to see what had happened. Hulan was shaking me. "Are you hurt? Get up!" I could not move. I could not trust my own senses.

"Get up!" cried Hulan. "What has happened to you?"

Hulan was helping me stand. We all rose slowly, the same field of wheat, now unbending. And we all whispered the same thought: "No blood." Then Hulan shouted: "No blood! Only snow!" At least that's what she thought it was at first. And because she said that, that's what I thought at first too. Big flakes of snow covered the street, lay on the backs of people crouched on the ground.

And when I looked up, I saw the snow falling from the sky, each flake as big as a sheet of paper. A pedicab driver in front of us picked up one of those flakes, and it was a sheet of thin paper. He handed it to me. "What does it say?"

The paper showed a happy drawing of a Japanese soldier with a little Chinese girl sitting on his shoulders. "Japanese government," I said. "If we do not resist, good treatment will be given to everyone, nothing to fear. If we resist, trouble follows for everyone."

And then I heard a Chinese soldier screaming in the street. He was kicking the paper snow, like a crazy man. "Lies! Lies!" he cried. "That's what they said in Shanghai. Look what they did to us! This is what is left of our army! Only rags to mop up China's blood!"

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An old woman began to scold him. "Be quiet! Behave! You have to behave, or we will all be in trouble." But the soldier continued to shout. The old woman spit on his feet, picked up her bags, and hurried away. Now everyone began to talk, and then others began to shout, and soon the whole street was filled with frightened voices.

I tell you, that day, when this fear sickness spread, everyone became a different person. You don't know such a person exists inside of you until you become *taonan*. I saw people grabbing for food, stealing things. Vendors walked away from their steaming pots. I saw fights and arguments, children lost and crying, people pushing to get into a bus, then emptying out of the bus when they saw the streets were too full for anyone to move forward.

Hulan asked the pedicab driver in front of us to take us home. But as soon as he got off his seat to help us in, a bigger man knocked him down, jumped on the pedicab, and drove off. And before I could even say, "How terrible," a beggar boy ran up to me and tried to tear my purse from my hands. Hulan beat him off.

Suddenly someone cried, "Run! Run!" And everyone behind this voice began to move forward, a crowd of people coming toward us. A barrel of ice and fish was knocked over, as if it were a light vase. A woman fell down and cried—such a horrible cry, lasting for so long until it disappeared under hundreds of feet. Hulan twisted my arm, made me turn around, pushing me along in the same direction as the crowd. And then we were swallowed up in the wave, carried between other people's shoulders. I could feel elbows and knees punching into my back, into my big stomach.

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in any kind of war with outsiders. People there did not get newspapers. They could not read. And in any case, it was the beginning of the war and those people did not think their one *mu* of land was worth fighting over. They had no time to worry about anything except the price of grain at the market, the cost of seed for next year's crops, and how they would eat when no money was left over.

Along the way, we did not run into any Japanese. Our only enemies were a fallen-down tree blocking our way, a big hole in a tire that slowed us down, things like that.

One time it was a pig who would not get out of the way. Old Mr. Ma honked many times, drove forward very slowly, and nudged the pig with the truck bumper. And the pig just turned around and butted his head on the truck, attacking it as if it were another pig. Wah! We laughed so hard. But then Wen Fu said he knew how to solve our problem. He jumped out and pulled a gun from the holster strapped across his chest.

"Don't shoot him!" I shouted. "He'll move away soon." But Wen Fu was not listening to me. He walked over to the animal, who was now snorting around the truck's tires. Hulan closed her eyes. Jiaguo said, "He's only joking." And then Wen Fu pointed his gun at the pig. We all stood still, just like that pig, his ears now twitching, his tail stiff and pointed, watching Wen Fu with a wary eye.

Suddenly an old man came running up the side of the road, shouting, "So that's where you are, you stinky old thing!" Wen Fu turned to look. The old man was waving a little tassel for a whip. "Bad pig!" he cooed. "Come here, you bad thing."

I was so relieved! We all started to laugh. Just then, Wen Fu turned back to the pig and fired his gun, only once, hitting the pig in his stomach. And that poor pig was screaming, blood streaming out. He stumbled to the side of the road before falling into a ditch, his four legs pointed into the air.

The old man's mouth dropped wide open. He ran over and looked at his pig. He began to curse, slapping the tassel on the ground before shaking it at Wen Fu. "Are you some kind of crazy demon?" the old man shouted. Wen Fu frowned, then pointed his gun at the old man, whose eyes grew big as coins.

This time Jiaguo stood up and shouted: "Stop!"

Wen Fu put his gun down, then smiled at Jiaguo. "Of course I was only joking," he said. He put his gun away, then quickly climbed back into the truck. But I could see how nervous everyone around me looked. We were quiet for the rest of the day.

Just beyond Changsha, we drove past hills with rice terraces cut into them. This is the kind of China you Americans always see in the movies—the poor countryside, people wearing big hats to protect themselves from the sun. No, I never wore a hat like that! I was from Shanghai. That's like thinking someone from San Francisco wears a cowboy hat and rides a horse. Ridiculous!

In any case, the people in those places were simple, also very honest and friendly. During the day, we would stop at little villages, and children would crowd around us, only staring, never touching or asking questions. The air force servant would buy things for us to eat at the food stands. It was all local food, already made: a bowl of spicy *dan-dan* noodles or fatty pork with cabbage. Once it was a bean curd fried with chili peppers—oh, very tasty, the best dish we ate in two hundred miles.

When nighttime came, we had to quickly find a place to stay. The roads were too dark to see, and a sleepy driver could easily drive into a field—the same way Wen Fu did with his little car in the cemetery. So when the sun stopped, we stopped. And that's when we learned what kind of luck we had.

One time it was a pleasant place, a simple hotel, with clean beds and a common bathroom. Another time it was a roof over our heads in a school or a hospital dug into a hill. And once, it was a plank of wood in a pig shed, and at night the animals would be grunting at us from the outside, trying to get back in.

We didn't complain too much. Chinese people know how to adapt to almost anything. It didn't matter what your background was, rich or poor. We always knew: Our situation could change any minute. You're lucky you were born in this country. You never had to think this way.

On our journey, we passed all kinds of places filled with tribal people, dirty hats on their heads. They ran to the truck and tried to sell us things, cigarettes and matches, a cup made out of a tin can, that kind of junk. And when they gave us their best food, their

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paper promises? Maybe someone threw a rock, maybe someone refused to bow down. Maybe an old woman tried to stop her neighbor, scolding him, "Behave! You want to get us all in trouble?"

WWII

"They lied," said one of the soldiers sitting on the ground. "Raped old women, married women, and little girls, taking turns with them, over and over again. Sliced them open with a sword when they were all used up. Cut off their fingers to take their rings. Shot all the little sons, no more generations. Raped ten thousand, chopped down twenty or thirty thousand, a number that is no longer a number, no longer people."

I was seeing this in my mind. The old woman who was our cook. Wan Betty, the little boy throwing rocks in the lake. I was thinking. This happened when we were having good times and bad times, while I was complaining as we traveled from there to here. I was hearing this with no danger to myself, yet I had so much terror in my heart I did not want to believe it.

I told the soldier, "This cannot be true. Only rumor."

"Believe what you want," the soldier said, and then spit on the ground.

I found out later I was right. What the soldier had said—that was only rumor. Because the real number of people who died was much, much worse. An official later told me it was maybe one hundred thousand, although how did he know? Who could ever count so many people all at once? Did they count the bodies they buried, each one they burned, those dumped into the river? What about all those poor people who never counted in anybody's mind even when they were alive?

I tried to imagine it. And then I fought to push it out of my thoughts. What happened in Nanking, I couldn't claim that as my tragedy. I was not affected. I was not killed.

And yet for many months afterward I had dreams, very bad dreams. I dreamt we returned to Nanking and we were telling the cook and Wan Betty about the beautiful scenery at Heaven's Breath, bragging about the good dishes we ate in Kweiyang. And the cook said to me, "You didn't have to leave Nanking to see such things, to taste such good food. We have the same, right here."

In front of me, she set down a dish, piled with white eels, thick as fingers. And they were still alive, struggling to swim off my plate.

* * *

Helen told me there's a restaurant—just opened—and they have this same kind of eels, cooked with chives in very hot oil. She wanted us to go try them, to see if that restaurant is any good. But I said no. I don't have an appetite anymore for that kind of eels.

My tongue doesn't taste things the same way anymore. Like celery, I can't eat celery anymore. All my life I loved celery. Now, as soon as I smell it, I tell myself no. And I don't even remember what made me not like it anymore. But with the eels, I know.

Do you know why that is? Why do some memories live only on your tongue or in your nose? Why do others always stay in your heart?

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dies, I wouldn't care!" he shouted. He sat back down and took a mah jong tile. "Eh, she's only trying to chase me home before I lose all my winnings," he said with a big smile.

The other men laughed in a nervous way, then started to play again, too. The doctor sat down.

That's what happened. I'm not exaggerating. He said that in front of all those people: If she dies, I wouldn't care. Those exact words. Those men heard him. They did nothing. And I was standing there, my mouth wide open, thinking, Where did he get his power over these men? What did he do to scare them too?

I ran back home. "No use," I told Hulan. "The doctor won't come."

The next long hour that followed, Hulan and I ran up and down the stairs getting fresh water to keep Yiku bathed, to force clean water into her mouth. But Yiku would not take anything, only turned her head away.

Maybe another hour later, her little body began to shake, then stretched out stiff, before shaking again. I picked her up, ran downstairs and out the door, and stumbled down the dark road, Hulan following me.

They were still playing and laughing, drinking and smoking.

"You see! You see!" I cried to my husband, showing him Yiku. And now all the men stopped playing and stood up at once. The room was so quiet. Yiku's body was throwing itself up into the air, trying to jump out of my arms. The doctor ran to us immediately.

"You stupid woman!" Wen Fu shouted, then cursed. "Why didn't you tell me she was this way? What kind of mother are you!"

He acted as if he had forgotten everything! And not one person in that room said, "You're lying. Just one hour ago, she told you." The doctor said, "Hurry, hurry. Who has a car?"

On the way to the hospital, Wen Fu cursed me the whole way. I don't remember what he said. I wasn't listening, I was holding Yiku, holding her close to me. I tried to quiet her body down, tried to keep her with me. But I knew there was no hope.

"Now you're going to leave me," I said. "What am I going to do without you?" I was crazy with grief.

And then I saw her eyes looking at me. Perhaps it was the first time she had done this since she was a little baby, looked at me with such clear eyes, as if she were finally seeing me.

I thought I was imagining this only because her time left was so short. But then I looked again.

Her eyes were clear. She did not smile or cry. She did not turn away. She was watching me, listening to me. And I was remembering something I once heard: that right before children die, they become as they would have been had they lived a whole life. They understand their life, no matter how small it has been. And in her eyes I felt she was telling me, "This is my quick life, no worse, no better than a long one. I accept this, no blame."

In the morning, I watched Yiku die. Wen Fu had gone home earlier, after the doctor told him, "No hope, too late." But I was in the hospital room with her.

I thought about all the things I had done wrong, how I had not protected her better, how I had lied and told her she would have a good life. I watched her draining away from my life, growing smaller and smaller. I told her I was sorry. And then she pointed her toes like a ballerina dancer and was gone. I didn't cry. By then I had no tears left, no feeling.

I picked her up. And I knew I didn't have to lie to her anymore. "Good for you, little one," I told her. "You've escaped. Good for you."

Tell me. If you saw this happen to your own child, could you forgive?

and smile. "Where's Baba?" And he would point to Wen Fu, but he would not smile.

Danru trusted me, too, everything I said. If he woke up hungry and crying, I would come into his room and say, "Don't cry, don't cry. I'm going downstairs to get you something to eat." And when I came back into his room, he would be standing in his crib, still not crying.

So you see, I knew Danru would grow up to be a good person, someone kind, trusting, concerned for others. He was nothing like Wen Fu, nothing at all. It didn't matter that Wen Fu was his father.

After Wen Fu chased Min away, he came back to my bed. By then he was sleeping also with many different kinds of women: native girls, prostitutes, even a schoolteacher. I think we were all the same to him, like a piece of furniture to sit on, or a pair of chopsticks for everyday use. If I said one word against any of this—or against anything else he liked—a big fight would come, always during dinnertime. I tried to keep my mouth closed so our house would stay peaceful. But inside I would be fighting myself, no peace there. So finally I would say something.

One time it was only one little word. Wen Fu had asked the cook to prepare a dish he liked, pork with a kind of sweet cabbage. I liked this dish, too. But that summer the cabbage was bad, the flavor of the bad water it drank. When Wen Fu asked me how I liked the dish, I was honest. "Bitter," I said. The next night, he ordered the cook to make that same dish for me, nothing else.

He smiled and asked me again, "Now how do you like it?" I answered the same way as before. Night after night, it was the same question, the same answer, the same dish the next day. I had to eat that bitter cabbage or nothing. But I didn't give up. I waited for Wen Fu to grow tired of this cabbage game. And after two weeks' time, my stomach proved stronger than his temper.

Maybe this seems like a foolish thing, to be so stubborn over a bad-tasting cabbage. I could have lied and said, "Tonight the food is delicious." But if I didn't fight, wouldn't that be like admitting my life was finished?

So our marriage was becoming worse. But the way I remember it, everything was growing worse—all over the country. I heard the talk, during dinnertime, or when the pilots played their mah jong games late into the night. They talked about the war as if there were an epidemic, spreading around a sickness that made people lie and cheat and hate one another.

To my way of thinking, it had started the year before, when the Burma Road was suddenly cut off, so no more trucks could come through with war supplies. People were shouting, How can the air force fly planes without gasoline? How can the army protect us without guns? Everyone felt so helpless. And we were angry, too, because the Japanese didn't close that road—it was the British. They controlled it. They shut it off when they couldn't make up their minds which government to support—Chinese or Japanese, Japanese or Chinese. They took three months to decide. And when they finally said, We support you, China, who believed them? Of course we pretended to welcome them back. What choice did we have? We didn't want them to close that road again.

Japanese
•
Americans

And the Americans were just as bad. One day they were bragging how they were our good friends—Our Chinese pals, they said. Chennault even came back in the summertime, saying he was going to bring in more airplanes to protect us. But the next day we heard the American companies were doing a big business with the Japanese, selling them gasoline and metal for airplanes—the same ones that were dropping bombs all over China. How would you feel hearing this? So many of our pilots were dying, so many of them were our friends. Half the third class was gone, almost everyone in the classes that came later was also dead—the sixth and the seventh class, all young men. At night the pilots told stories of each new death, every one a hero. Oh, how we cried, sadness and anger together.

But even that was not the worst. The worst came when our own Chinese leaders bowed to the Japanese. The number-two leader of the Kuomintang—he did that. He said China should give up and support the new Japanese government. This was like telling us to dig up our ancestors' graves and throw the bones to the dogs. Who could say such a thing? But many did. And each time it happened, we would lose a little hope, wonder if we had fought only for this kind of humiliation.

Of course, oftentimes big rallies were held in the market square, to curse the traitors, to keep everyone's spirits strong. I was in the square one day when a rally was held. An army captain was shouting

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over the loudspeaker that Chinese people should never give up. "We must be willing to fight the Japanese," he said, "even if we must sacrifice every last drop of our Han blood."

And this was a strange thing to say, because, except for me and Hulan, there was probably not one drop of Han blood in the crowd that was listening. They were all tribal people—Miao, Bai, Yi, Hui, as well as Burmese and other kinds of poor mountain people and refugees. They had been forced to come down from the mountains and the outskirts of the city to help with the war, to hand over their sons as soldiers and laborers. They had been treated like the lowest kind of person, just like animals made only to carry things. And yet they stood in the square, listening to patriotic words about Han Chinese, in a language that was not theirs—and they clapped and cheered.

WWII

I think those people must have had a very bad life up in the mountains. And this made me remember that common saying everyone in China was raised with: "If you can't change your fate, change your attitude." Maybe that's what those people did, no longer blaming bad fate, no longer looking at the bad things in their life, believing they had become Han too and now had something to fight for. I told myself, Look at these people. Learn from them.

After that day in the square, I changed my attitude little by little. I did not think I was ready to die, not yet. But I thought about it this way: If I have to die soon, then maybe I won't have to suffer too much longer in this marriage. And if I do not die soon, then maybe I can find a way to escape.

Around that time, Hulan started to change her attitude too. Or maybe it was not her attitude, only her appetite. She began to eat more and more every day.

At first I thought Hulan was going to have a baby and was keeping this a secret. I knew she was eager to have children. She did not hide this fact. Whenever I complained to her about Wen Fu, or the war, or my homesickness, she would say, "If I had a son like yours, I would be able to swallow anything, I would be that grateful."

No son came, but still she was swallowing everything, always hungry. I don't mean that she had a special hunger for a pungent tofu, or a delicious fatty pork, telling herself, "That's what I want to eat." Instead, she would see beggars, hundreds and thousands coming into the city every day. She saw how they were starving, how their mouths hung open ready to catch anything that flew in, how their skin clung to their bones. And I think she imagined she would soon look the same way if she didn't have something to eat.

I remember especially how she stared at a young beggar girl leaning against a wall that led into the old part of the city. Hulan looked at that girl, and the girl looked back, so strong and fierce. Hulan said, "Why is she staring at me? She looks like a starved animal hoping to eat me and save herself."

Each time we passed her after that, Hulan claimed that the girl's shadow against the wall was growing thinner and thinner. I think what Hulan was seeing was her old self back in her country village. I'm sure of it, because one time she told me about her family, how they almost starved to death when she was a young girl.

"Every year the river overflowed," Hulan had said. "Sometimes it spilled only a little, but one year, it was like a giant kettle overturned. And when all that muddy water covered our fields, we had nothing to eat, except dried kaoliang cakes. We didn't even have enough clean water to steam them soft. We ate them hard and dry, wetting them only with our saliva. My mother was the one who divided everything up, gave a little to the boys, then half that to the girls. One day, I was so hungry I stole a whole cake and ate it myself. And when my mother found out, she beat me, shouting, 'That selfish! Eating a cake all by herself.' And then she gave me nothing to eat for three days. I cried so hard, my stomach hurt so much—for a little kaoliang cake hard enough to break my teeth."

You would think Hulan would remember those hard little cakes, and then put a few coins, or maybe some food, into the beggar girl's bowl, which is what I did. I'm not saying I did this all the time. But Hulan did not do this even once. Instead she put more food into her own mouth. She added fat onto her body the same way a person saves gold or puts money into a bank account, something she could use if worse came to worst. So that's what I meant when I said that Hulan changed her attitude. She had once acted so generous. But now, when she looked at the misery in other people, she saw what she once was—and what she still might become.

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matting from a bed, or the door of a wrecked car. I once looked down into the mouth of a green valley. And scattered here and there in the tall wild grass were black clumps, a dozen or so. From that distance they looked like broken rounds of coal carelessly tossed away. I did not realize until after we had almost passed by that this had once been a village, and those black lumps had been small houses, burned down several years ago with no one left to build them back.

But mostly what I saw were poor and hungry faces, so many, many faces along the road, young and old, all wearing the same dry look of too much grief. They were poking through rubble, placing scraps in thin bags. And when their ears caught the sound of our bus, they dropped their bags, and their hands formed meager begging bowls. "Little Miss, look at our misery! Give us your pity!" their voices wailed, and then faded, as our bus kept driving, pushing all that misery to the side of the road. My stomach ached to see them.

Those of us in the bus had our own worries as well. We had heard that many poor people had become bandits and now roamed wild throughout China, especially in the mountain regions. And when we had to take a boat across Tungting Lake, we were warned that pirates had already seized many boats and would not hesitate to slice our throats. The Kuomintang insisted it was the Communists who were doing these crimes. And Auntie Du secretly told us this was not true. Her daughter had written her and told her Communists were now blamed for everything bad in China. So you see, the end of the war did not stop all the fights.

It was not until we safely reached Wuchang—where we would stay in a hotel only one night—that Hulan and I realized we would not see each other anymore. From here she and Auntie Du would go far north to Harbin, where Jiaguo was being sent to make sure Japanese troops and officials surrendered to the Kuomintang and not to the Communists. And Wen Fu, Danru, and I would go east by train to Nanking, where we would take a boat to Shanghai.

WAR

It's true that Hulan and I had had many fights, many disagreements those past eight years. But now we were sad to let each other go. That last night at the hotel, we talked for many hours, until our eyes could not stay open. The next morning we ate our breakfast slowly, the same kind of simple meal as I have described before: the same rice porridge, the small red beans. And after we ate, we exchanged addresses. I wrote down my father's, as well as Uncle's on the island. She copied the address in Harbin that Jiaguo had written for her. And then we both went to our rooms to search in our trunks so we could give each other a farewell gift.

Hulan handed me two good pairs of knitting needles, one for big stitches, one for small. I gave her my best sweater, a blue one with a clever design I had knitted myself. And we both laughed to think we had given each other the same thought, one the tools to knit, the other the result of the same tools. Jiaguo gave Wen Fu a fountain pen. Wen Fu gave him a bottle of American whiskey.

And then I saw Auntie Du playing with Danru. She had been like a grandmother to my son. I went back to my trunk, trying to find something special for her as well. And I remembered how much she admired the blue perfume bottle I sometimes let Danru play with. I held that bottle up once more to the light, and then I walked back and gave it to her. Auntie Du protested very loudly, saying, "Why would I want such a thing?" So I pressed it into her hand and she began to cry, telling me how much it embarrassed her to take it. "I have nothing to give you in return," she said.

So I told her, "What I give you is nothing also, just a color to look at, so you can remember a foolish woman and her son."

Before we left, Hulan and I held hands. I wanted to apologize for all our fights, but I did not know how. So I said, "I think it must have been one hundred red beans exactly." And right away, she knew I was talking about the last argument we had had, just before we left Kunming.

Hulan shook her head, crying and laughing at the same time. "No, you were probably right. Only fifty, no more."

"One hundred," I insisted.

"Fifty, maybe even less," she said firmly. And then she added, only now, "Our family was so very poor back then. I had to count that small mound of beans every morning, dividing them between my sister and me, one for her, one for me, one for her, one for me. So you see, I only wished there had been one hundred."

* * *

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face, her mouth pushed tight, water at the edges of her eyes. When you see a face like that, you know, you know.

I tried to push her away. I was screaming, "Go back! Go back!" Jimmy had to hold his arms around me to keep me from pushing her away. And when she told me why she had come, I shouted: "How can you say this? Do you think this is some kind of joke? How can you ever tell a mother her little son is dead? He's not dead. I saved him! I sent him to Harbin!"

But she never blamed me. She made that long journey, knowing I would hate her. And she told me how the Japanese had raised ✓ thousands of rats with a bad disease. And after the war, they didn't kill the rats, they let them go. More than one year later, disaster—lots of people sick, no chance to escape, then dead from a fast-moving epidemic carried by rats and fleas. Poor little Danru, gone in one day.

disease and war

Oh, and it was even worse than that. Jiaguo was dead too.

I wanted to rush to Harbin to hold my little son one more time, to make sure they had not made a mistake. After all, he never cried much. He did not wake easily from sleep. They didn't know these things about Danru, how much he trusted me.

But Auntie Du said they put Danru and Jiaguo in the ground the same day they died, before a person could even think. How did this happen? She said they had to burn everything in the house: Danru's clothes, his toys, everything, in case a flea was still hiding. So you see, I didn't have one thing left to hold for a hope or a memory. He was gone forever.

It was not until the next day that I asked Auntie Du about Hulan. "Where is she? Why didn't she come, too?"

And Auntie Du said Hulan was in Harbin, tending the graves. She brought food every day, telling Jiaguo and Danru that she hoped they were growing fat on the other side. "She insists on doing this," said Auntie Du. "She says she'll come to Shanghai later and meet me here. She has no reasons to live in Harbin anymore. At least she is making sense now. But right after they died—it was terrible. For two days she could not cry, she was so confused. She kept arguing, 'How can they be dead? The war is already over.' For two days she could not stop saying this. And then she became very busy cleaning her house, washing the walls and the floors with turpentine. And when she was done with that,

she sat down to write you a letter, telling you as gently as she could what had happened to Danru.

"But she got stuck on an expression she did not know how to write, 'your beloved son.' She went to ask Jiaguo. She could not find him. She called for him. I found her standing in her bedroom, shouting for him, angry tears running down her face. 'Jiaguo! Jiaguo!' she was screaming. 'Don't die now. What will I do without you? How will I know how to write "your beloved son"?' "

Now you see how skinny I've become in this picture. See how the sweater droops on my shoulders. You cannot tell, but the sweater is a dark red color, and the curly pattern on the chest and pocket was embroidered with threads twisted with real gold. Your father asked me to put that on for the picture. He bought it for me when I turned twenty-nine, so this was early spring 1947. I had never received a birthday present before. Americans give gifts on birthdays, Chinese do not. I should have been happy, but I was still very sad, because of Danru. I was still blaming myself. So your father did not ask me to smile. And I didn't. This picture is natural.

And now you see there are no more pictures of me here. Because soon after that, someone saw me walk into a beauty parlor, and when I came out, two policemen took me to jail.

* * *

Nobody would tell me why I had been arrested. They took me to a women's prison with a thick wooden gate and a big high wall. As soon as they brought me inside, I became sick. Such a terrible smell—just like sticking your nose into a toilet! A woman guard walked me down a long dark hallway, past long wooden tables and benches. On the other side were rooms, one after the other. And in each room were five women, people you would be afraid to look at on the street, a sad story on each face. And that's where they put me, in one of those stinky rooms with four other women.

WALL

I think those women knew I was there by mistake. They looked at me not with pity but with curiosity. Four pairs of eyes stared mostly at my *chipao*, the ordinary summer dress of a lady. They stared at my hair, the shiny curls, just fixed by the beauty parlor.

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feet, yelled at me, shouting, 'Beach! beach!' I said to myself, Where does this temper come from? And then I thought, Ai-ya! Wen Fu!" Her face was contorted with misery.

"I couldn't blame you, I blamed him. All your worst faults I blamed on that bad man. So I didn't punish you, I let you go to the beach. But then, soon after that, your brother acted the same way. Wild! He shouted the same words, only this time I knew he was not talking about the oceanside. That's how I found out. Samuel and you both—calling me 'bitch, bitch.' "

"No!" I said, amazed that I had done that. "I didn't say that."

"Yes!" my mother said. "You did, he did too." She was smiling, glad to prove she was right after all these years. "And I was so glad I could no longer blame this on Wen Fu. This came from you—all by yourself! You thought I never figured this out? And I knew the other bad word you used, the one you say when you raise your fist with one finger sticking out. We have the same expression in Chinese, and others—even worse than you probably have in English. You think Grand Auntie was just an old lady? When somebody treated her bad—oyo!—all those expressions popped right out. Go do this! Go do that! I think that's what she was saying at her funeral when that banner fell down on top of her."

And now my mother and I were both laughing. "Auntie Du was so strong!" she said. "Oh, what a good lady! Oh, what good times we had together!" And then my mother smiled at me like a young schoolgirl, the way I imagined she must have looked when she and Peanut shared a greenhouse secret. "Maybe you should say you're sorry."

"To Grand Auntie? For what?"

"Not to Grand Auntie, to me. For saying that bad word." She was still smiling.

"But that was over twenty-five years ago!"

"No excuse."

"Maybe we should keep blaming those things on Wen Fu."

"Going to the ocean, that was Wen Fu's fault, too? Everything bad was his fault?"

And we started laughing again. I was giddy. Here my mother had told me the tragedy of her life. Here I had just been told that Wen Fu might well be the other half of my genetic makeup. Yet we were laughing.

And that's how I knew it was the right moment to tell her.

I took a deep breath and said it as casually as I could: "Maybe we have something else we can blame on that bad man." And then I told her about my illness.

For all those years I had imagined how it would be to have my mother know: She would be upset that this had happened to me. She would be angry that I had not told her sooner. She would try to find reasons why this illness had struck me. She would be vigilant in her pursuit of a cure.

I had imagined all this, and I was wrong. It was worse. She was the Furies unbound.

"Why did you go to Doug first? He's not a real doctor—a sports doctor! How do you know his friend is the best doctor? Why do you believe what other people tell you? Why do you believe them when they say there's no cure? Why do you believe them when they say 'mild case'? If you are tired so easily, this is not mild! This is serious! Why is your husband not more worried about this?"

The pitch of her voice rose higher and higher. I was watching her arms flailing at an enemy she could not see but was determined to find. I was hearing her rant about everything I had tried to hide about my illness. And I was helpless. All I could do was say, "I know, I know."

"Ai-ya! Wen Fu gave you this disease!" she cried. "He caused this to happen. And the microwave oven. I told you to check if it is leaking. Did you check?"

"Ma, stop," I pleaded. "It's not genetic. It's not the microwave. That's the way it is. It's nobody's fault. There's nothing you can do about it."

But there was no stopping her. She glared at me. "How can you say this! 'Nothing you can do'! Who told you this? How can you think this way? What do you call this disease again? Write it down. Tomorrow I am going to Auntie Du's herb doctor. And after that, I will think of a way." She was rummaging through her junk drawer for a pencil, a piece of paper.

I was going to protest, to tell her she was working herself up into a frenzy for nothing. But all of a sudden I realized: I didn't want her to stop. I was relieved in a strange way. Or perhaps relief was not the feeling. Because the pain was still there. She was tearing

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it away—my protective shell, my anger, my deepest fears, my despair. She was putting all this into her own heart, so that I could finally see what was left. Hope.

* * *

On the way into Bao-bao and Mimi's reception, Cleo tried to hold onto one end of the wedding present. And Tessa insisted she could carry it herself. So now, what used to be a martini set sounds like a glass jigsaw puzzle. Both girls were stricken speechless, each unable even to accuse the other.

Phil sighs, then points to a table and tells them to sit down. He shakes the box again and grins, and gingerly places it at the very end of the gift table. "We'll just let Bao-bao and Mimi exchange it for something they like better," he whispers mischievously.

I laugh and slap his arm. "You can't do that." And then I see my mother coming over with her present in hand. She stands on her tiptoes and puts her square box on top of another present, so that it is the highest one on the table. The gift is encased in shiny red foil, with the telltale creases showing that it was the same wrapping we used on our Christmas gift to her.

"Ma," I say, and shake my finger at her.

"Red is a good color for Chinese weddings," she insists, as if that's what I was scolding her for. "Anyway, inside is what counts. What did you get them?"

"A martini set," says Phil.

"What's that?" she asks.

"Six glasses, shaker, and stir stick. It comes in eight pieces, comes apart in eight hundred."

My mother seems satisfied with Phil's answer. "I almost got a six-piece cook set. I saw it in the paper, Emporium Capwell. Such a good deal, I thought, only forty-nine dollars. Then I went to see it. You know what it was? Three things, three lids. They consider three lids are already three pieces! The rest was just one fry pan, two little pots. I got salt and pepper shakers instead. Real crystal."

And now we are in a line, trudging slowly into the banquet area of the restaurant. My mother looks at me, frowning. "Ai-ya! This dress is too thin." She pinches the fabric. "Too cold is not good for you. I already told you this. You have to listen to me." She pulls Phil's sleeve. "Take this off. Give her your jacket. You have to be a better husband to her. If you don't pay attention, how will you help her pay attention too?"

I nudge him. "Yeah, Phil," I say. And he sighs, resigned—and yet pleased, it seems to me, that this is his fate, always to be reminded of his duty to me.

My mother pokes Phil's arm. "You should get her one of these," she says, nodding toward the back of a woman's full-length mink coat.

"It's not politically correct," says Phil with a grin.

"She would be warm," says my mother.

"She would be in trouble."

"She would be warm," insists my mother.

During the reception dinner, we have to shout to one another in the cavernous din of the restaurant. For the fourth time already, one of Bao-bao's five "co-best buddies," as he calls his ushers, taps into the microphone and booms, "Ladies and gentlemen, can I have your attention?"

The microphone screeches and goes dead, everyone groans and resumes talking. And then we hear the co-best buddy boom into the microphone again with a nasal voice.

"Is this on? Ladies and gentlemen, as you know, I'm Gary. When I first met Roger at college, I was just a young kid from Brooklyn. There we were, college roommates, thrown together by chance, not choice. I introduced Roger to the food of the gods, lox and bagels. Roger introduced me to—guess what?—chicken feet and *jook*."

As the best buddy continues with a barrage of ethnic comparisons, Bao-bao beams happily, content with the abuse being heaped upon him. It reminds me of the way he looked when he was a little boy, delighted that Mary and I let him play doctor with us, unaware that we had just made him the patient who dies in the first five minutes.

Phil rolls his eyes and mutters a bit too loudly, "Get the hook." I notice my mother is laughing, although perhaps it's because everyone else is chuckling politely. Or maybe they're not being polite. They actually like the jokes.

"I only wanted to tell you that your mother and I are not going to China for my brain tumor."

"You're not going?"

"No, no. I mean we are not going for me, we are going for *you*."

She sees my puzzled face. "It's like this. Your mother wanted to go to China to find medicine for you. She thinks she gave you your sickness. She thinks the sickness came from an imbalance in her nature. She thinks the imbalance started in China. But she did not want to go alone. So I said I needed to go for my brain tumor, and she said, Yes, yes, your brain tumor. I said she should go, for my sake, for my last peace of mind. And how could she refuse? But guess what?"

"What?"

"I don't really have a brain tumor." She threw her hands up, empty.

"What?"

"That's right. I made it up! Oh, I was worried at one time. I saw the X rays, everything B nine. But that time I thought I was going to die, that made me think, What if I die, what if I die? I was thinking, What have I forgotten to do? And you know what? I forgot to thank your mother, all those years. What a good friend your mother is."

"I don't understand. What does this have to do with thanking my mother?"

"Well, you had a secret, your mother had a secret. I said I was going to die so you would both tell each other your secrets. Isn't this true? You believed me, hanh?" She giggles to herself like a naughty girl.

I nodded, still not understanding what this was leading to.

"And now you are closer, mother and daughter, I can already see this. This is my way to thank your mother. You know how she is, very hard to thank, very hard to give advice to."

Now it begins to sink in. "Does my mother know this, that you never really thought you had a brain tumor?"

Auntie Helen smiles and shakes her head, glad her lie is still intact. "Of course, when we go to China, you must pretend it was the magic spring that cured me, the same one that can cure you. Otherwise she would be mad I made her come."

"What do you mean, *I* must pretend?"

"You are coming, of course! Why would your mother go to China without you? She is going for you, not for me! I already told you this. I am only pretending to be her excuse. And you must pretend to go for my sake. But really you should go for hers. You owe this to her for all the worry you have caused her. Only you should never tell her this. This will still be our secret."

I am laughing, confused, caught in endless circles of lies. Or perhaps they are not lies but their own form of loyalty, a devotion beyond anything that can ever be spoken, anything that I will ever understand.

"It's a good secret, hanh," says Auntie Helen. "You think so?"

I shake my finger at her. "I think so," I say finally. And I don't know what I'm agreeing to, but it feels right.

Phil has already taken the girls to my mother's house. And Auntie Helen will drop me and my mother off. We are scooping wedding-banquet leftovers into take-home cartons.

"The fish you can leave behind," my mother tells me. "Steamed fish doesn't taste good the next day."

"Take it, take it," says Auntie Helen. "We can decide tomorrow if it doesn't taste good the next day."

"It's steamed," my mother protests.

"The outside is fried," says Auntie Helen, ignoring my mother.

I avoid the strafing. I take care of the chicken and pork leftovers. And in between I pour myself a cup of the chrysanthemum tea before the waiters take it away. "This sure is good, this tea," I say, trying to move my mother and Auntie Helen into neutral terrain.

"Oh, you haven't tasted tea until you go to Hangchow," says my mother. "The best tea in all the world."

"Oh," says Auntie Helen, her eyes lighting up. "We should go to that magic spring we once visited. Winnie-ah, you remember, that time we lived in Hangchow." She turns to me to explain. "The water coming out was heavy as gold. Your mother tasted it too."

"Very sweet," my mother says. "They put too much sugar inside."

"Not sugar," says Auntie Helen. "It was some kind of flower seeds, a very rare flower. It bloomed once every nine years, some-

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"What are you saying?" I asked, suddenly scared. "Why should I blame Pearl?"

"Because if you thought Wen Fu was born bad, then you might think Pearl was born bad. But now I see this could never be the case. You always hated him. You always loved her. And she is nothing like him. So now I don't have to worry anymore. Now I can be frank. He was mean, a very bad man."

"You always knew this?" I asked. "That maybe Wen Fu was Pearl's—"

"Of course I knew!" Helen frowned. "How could I not know? I'm not so stupid. I come into the room, he's there, you have a gun in your hand, a crazy look on your face. And later, all those years—I saw how much you fought to make Pearl yours, just in case. You were never that way with Samuel. Daughters are different, of course. But still, I knew."

"And Auntie Du knew?"

Helen nodded.

"Ai, how could you both know and not say anything?"

And Helen patted my arm. "Eh, little person, who are you to ask such a question?"

After lunch, I told Helen I was going shopping. She said, "Where? Maybe I'll come."

I said, "I don't know where yet."

And she said, "Good, that's where I want to go too."

So then we went next door, to Sam Fook Trading Company. Right away, Mrs. Hong opened up her cash register, thinking we were coming in to trade twenty-dollar bills.

"No, no," I said. "This time I've come here to shop, something for my daughter." Mrs. Hong smiled big. So did Helen. I was standing in front of the porcelain statues: Buddha, Goddess of Mercy, God of Money, God of War, all kinds of luck.

"Do you want something for decoration or something for worship?" Mrs. Hong asked. "For worship, I can give you thirty-percent discount. For decoration, I have to charge the same price."

"This is for worship," said Helen right away.

"Not just for decoration," I said. And then I turned to Helen.

"This is true. This is for Pearl. I'm finding something to put inside the little red altar temple. I promised Auntie Du. For a long time already I have been thinking about this, before Pearl told me about her sickness."

And then I was thinking to myself once again—about that time she told me about the MS. Oh, I was angry, I was sad. I was blaming myself. I blamed Wen Fu. After Pearl went home, I cried. And then I saw that picture of Kitchen God, watching me, smiling, so happy to see me unhappy. I took his picture out of the frame. I put it over my stove. "You go see Wen Fu! You go to hell down below!" I watched his smiling face being eaten up by the fire. Right then my smoke detector went off. Wanh! Wanh! Wanh! Oh, I was scared. Wen Fu—coming back to get me. That's what I thought.

But then I listened again. And I knew: This was not Wen Fu's ghost. This was like a bingo blackout. This was like a Reno jackpot. This was Kitchen God's wife, shouting, Yes! Yes! Yes!

"What does your daughter do?" Mrs. Hong was now asking me.

"Oh, she has an important job, working in a school," I said.

"A very high-level position," adds Helen. "Very smart."

"This one is good for her then, Wen Ch'ang, god of literature. Very popular with school."

I shook my head. Why pick a name like Wen Fu's? "I am thinking of something she can use for many reasons," I explained.

"Goddess of Mercy, then." Mrs. Hong was patting the heads of all her goddesses. "Good luck, good children, all kinds of things. We have many, all different sizes. This one is nice, this one is thirty dollars. This one is very nice, this one is two hundred sixty-five dollars. You decide."

"I am not thinking of the Goddess of Mercy," I said. "I am looking for something else."

"Something to bring her money luck," Mrs. Hong suggested.

"No, not just that, not just money, not just luck," says Helen. We look at each other. But she cannot find the words. And I cannot say them.

"Perhaps one of the Eight Immortals," said Mrs. Hong. "Maybe all eight, then she has everything."

"No," I said. "I am looking for a goddess that nobody knows. Maybe she does not yet exist."

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Mrs. Hong sighed. "I'm sorry, this we do not have." She was disappointed. I was disappointed. Helen was disappointed.

Suddenly Mrs. Hong clapped her hands together. "Where is my head today?" She walked to the back of the store, calling to me. "It is back here. The factory made a mistake. Of course, it is a very nice statue, no chips, no cracks. But they forgot to write down her name on the bottom of her chair. My husband was so mad. He said, 'What are we going to do with this? Who wants to buy a mistake?' "

So I bought that mistake. I fixed it. I used my gold paints and wrote her name on the bottom. And Helen bought good incense, not the cheap brand, but the best. I could see this lady statue in her new house, the red temple altar with two candlesticks lighting up her face from both sides. She would live there, but no one would call her Mrs. Kitchen God. Why would she want to be called that, now that she and her husband are divorced?

When Pearl came to drop off the children at my house this weekend, I said to her husband, "Go watch TV with the children. I have to give my daughter some medicine I found."

I took her upstairs to my bedroom. Pearl-ah, I said. Here is some Chinese medicine. You put this pad on your arms and legs, the herbs sink into your skin. And every day you should drink hot water three or four times a day. Your energy is too cold. Just hot water, no tea or coffee inside. Are you listening?

What are you looking at? Oh, that statue. You never saw that before. Yes, that's true, very fancy, fine porcelain. And the style is good too. See how nicely she sits in her chair, so comfortable-looking in her manner. Look at her hair, how black it is, no worries. Although maybe she used to worry. I heard she once had many hardships in her life. So maybe her hair is dyed.

But her smile is genuine, wise and innocent at the same time. And her hand, see how she just raised it? That means she is about to speak, or maybe she is telling you to speak. She is ready to listen. She understands English. You should tell her everything.

Yes, yes, of course this is for you! Why would I buy such a thing for myself? Don't cry, don't cry. I didn't pay too much.

But sometimes, when you are afraid, you can talk to her. She will listen. She will wash away everything sad with her tears. She

will use her stick to chase away everything bad. See her name: Lady Sorrowfree, happiness winning over bitterness, no regrets in this world.

Now help me light three sticks of incense. The smoke will take our wishes to heaven. Of course, it's only superstition, just for fun. But see how fast the smoke rises—oh, even faster when we laugh, lifting our hopes, higher and higher.

David Henry Hwang

FULL CIRCLE

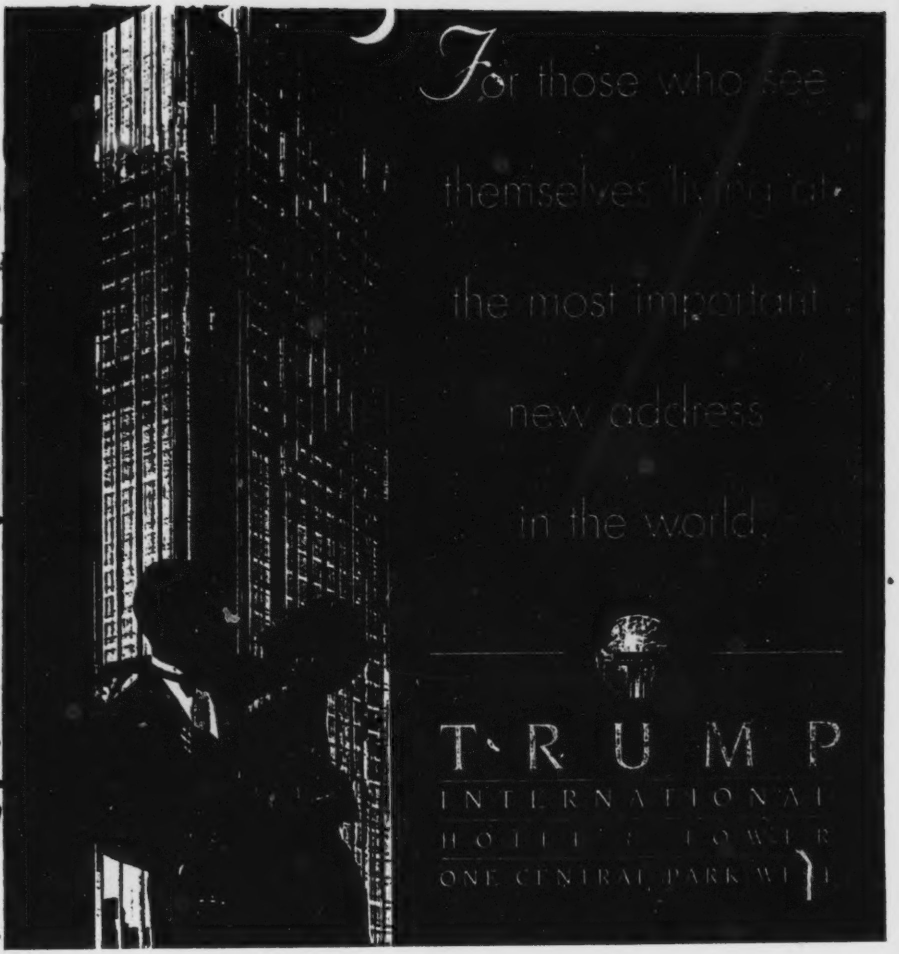
16 YEARS AFTER HIS CAREER WAS LAUNCHED AT THE PUBLIC THEATER, DAVID HENRY HWANG RETURNS WITH A NEW PLAY ON AN ANCIENT THEME: LEARNING TO LIVE WITH PERSONAL HISTORY. GERARD RAYMOND MEETS ONE OF THE COUNTRY'S LEADING PLAYWRIGHTS.

David Henry Hwang was eleven years old when he started writing down his family's history. While he was growing up in Southern California in the late '60s, his Chinese-born maternal grandmother would tell him stories about one of their ancestors, who converted to Christianity. The young writer compiled those stories into a "novel." Decades later, that 90-page juvenile effort has provided the source material for a new play, *Golden Child*. And coming back to this subject matter has helped the playwright to a new understanding of his past.

Hwang's return to his roots is paralleled by a homecoming of another sort: *Golden Child* is having its world premiere at The Public Theater, the instution where the playwright launched his career in 1980. "There are a number of playwrights — David Hwang and Sam Shepard among them," says Public Theater Producer George C. Wolfe, "who had success early on in their careers at The Public and then, for any number of reasons, moved on. So it is particularly gratifying with Sam's play, *Simpatico*, and with *Golden Child*, that these writers have come home to The Public."

Hwang is equally pleased to be back on Lafayette Street. "There is some satisfaction about coming full circle back to The Public," says Hwang, as we sit talking in his Upper West Side apartment. "I feel like I've been through a lot of adventures in the intervening time."

POSSIBLE FIELD TRIPS (PP. 94-109)



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Hwang's Public Theater debut came when he was 20 years old and still a senior at Stanford University. Public founder Joseph Papp had seen a workshop production of Hwang's *FOB* (*Fresh off the Boat*), a comedy about a young Chinese immigrant attempting to fit into Los Angeles culture, and was so struck by the play's surreal humor and originality that he gave it a full production in the 1979-80 season. The play earned rave reviews and an Obie Award, and Hwang, who had previously considered a career in music, found his path permanently rerouted. The whole experience, he says, "was way beyond my expectations."

Papp recalled his impressions of Hwang in an interview he gave nearly a decade after the New York premiere of *FOB*: "David was looking for his past. That was very refreshing for me, because usually it's lost into the American culture — or nobody can articulate it properly." Indeed Hwang wrote out of a sense of disconnection from his personal history: his father, a successful banker from Shanghai, turned his back on his roots after he came to the U.S. in 1948. "If my father had been extremely traditional, I'm sure I would be terribly assimilated," Hwang says. "In order to claim my own independence or identity — whatever— it was necessary for me to demonize the very strong influences I grew up with." Hwang vented his frustration with his Christian fundamentalist upbringing in the 1981 absurdist farce *Family Devotions*.

Old stories, like scripture, like religion, like literature in some sense, only exist and are important as long as they're interacting with people who are alive.

Golden Child finds Hwang revisiting similar themes, but with an outlook clearly deepened by time and experience. As the play opens, Andrew, an Asian-American man in his late 30s, meets the ghost of his recently deceased grandmother, Ahn. The story then shifts to 1920s China to recount the tale of Tieng-Bin, Ahn's father and Andrew's great-grandfather, who is played by the same actor as plays Andrew. Tieng-Bin's decision to convert to Christianity sets off a power struggle among his three wives and alters the life of the ten-year-old Ahn (the "golden child" of the title).

Ahn is clearly a literary stand-in for Hwang's own story-telling grandmother, who still lives in California.

"I think that in some sense *Golden Child* allows me to reconcile myself with my family's religious history. This play is an attempt to reinterpret my ancestors' impulses in terms that I can relate to, now that I'm middle-aged", says the playwright (who's just turned 39.) In his youth Hwang used to chafe at his grandmother's insistence that, because their ancestor had been converted to the Christian faith, the lives of all his descendents were also dedicated to the same Christian God. Now he smiles and says, "This is basically ancestor worship in Christian drag."

Since his last appearance at The Public (*Sound and Beauty*, in 1983), Hwang made a spectacular Broadway debut in 1988 with *M. Butterfly*. This thrilling drama of politics, gender, and East/West culture clashes was inspired by a bizarre news item in *The New York Times* about a French diplomat who lived through twenty years of marriage with a Chinese opera singer without realizing his spouse was a man. Post-*Butterfly*,

BOMBAY SAPPHIRE
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IMPORTED
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POUR SOMETHING PRICELESS.
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Hwang collaborated on two operas with Philip Glass and worked on several movie projects. His next full-length play, a farce called *Face Value*, written as a response to the *Miss Saigon* casting controversy, closed prematurely before its scheduled Broadway run.

A baby crying in the room upstairs pulls us back to the present day. It's Hwang's six-month old son Noah. Hwang looks up, distracted for a moment, but the child's mother, Kathryn, pacifies the infant. I ask if the writing of *Golden Child* has anything to do with becoming a parent. "When I first started writing the play, my wife wasn't pregnant, but we were talking about starting a family. Now, as I work more on the play, it's taken on more of the viewpoint of putting your heritage or your family history in some sort of perspective, and finding a way to own it as a prerequisite for raising a child," he says.

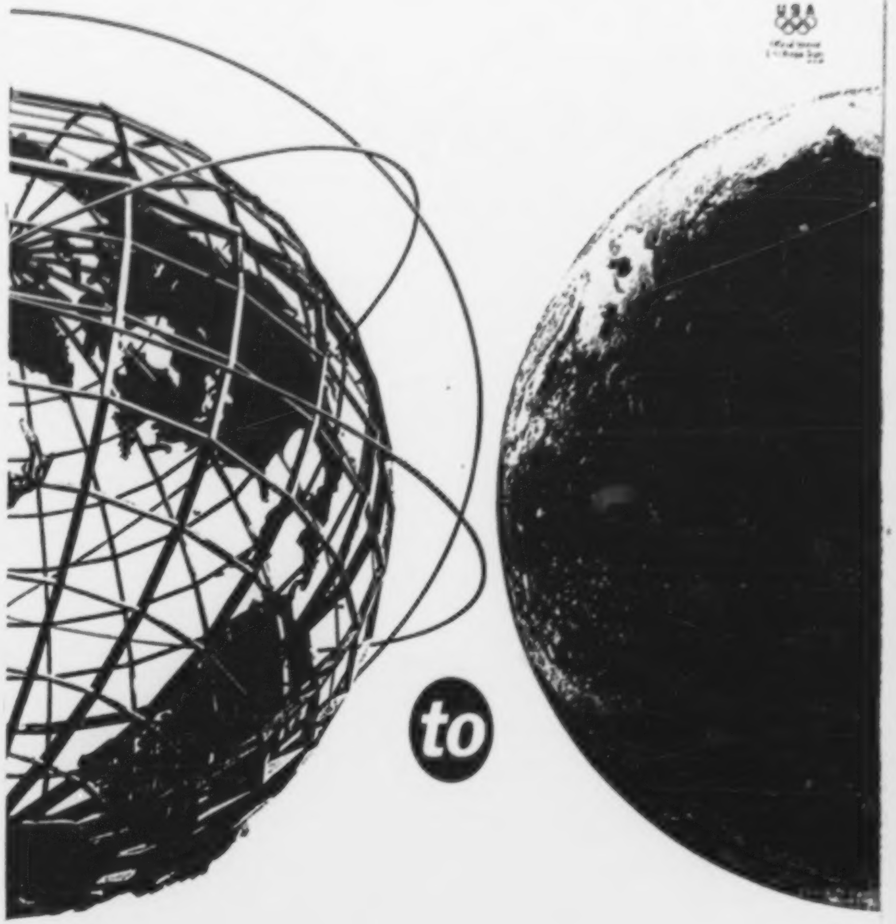
[illegible] David Henry Hwang
[illegible] his grandmother.

In *Golden Child*, Tieng-Bin's Western ways are not without their beneficial effects; he subverts, for example, the ancient custom of binding women's feet. "For Tieng-Bin, Christianity is much more complex than representing some kind of assimilation of the white God. It becomes an ideology (just like Marxism, which was also imported from the West) that allows him to find a framework for going forward in social history."

In the play, Tieng-Bin's three wives each have their own way of responding to their husband's embrace of Christianity. Hwang says he was particularly interested in debunking the popular notion of Chinese women as victims of oppressive situations (he cites the movies *Raise the Red Lantern* and *The Joy Luck Club* as examples of this stereotype). "Yes, 19th- and early-20th-century Chinese society was horribly misogynist and terrible to women, but that doesn't preclude these women from saying, 'O.K., these are the rules of the game, and I'm going to play it as best I can.'" Hwang points out that with this play, for the first time in his work, there are more than two fully fleshed-out characters. "I was trying to stake out a different territory for myself. This play is more three-dimensional and emotional, and, I hope, more about people rather than ideas."

There is a sound again from upstairs and this time Hwang politely suggests that it's time to end our conversation; he can't help worrying about why the baby was crying earlier. I have a final question: what will Hwang tell Noah about his ancestors? "I think one of the things that the play is trying to say is that the old stories, like scripture, like religion, like literature in some sense, only exist and are important as long as they're interacting with people who are alive. All that you can really do for a child is tell the story as best you can. If they choose, they'll find a way to reinterpret and rewrite it." Ⓟ

Gerard Raymond writes on the theater for Harper's Bazaar, Out *magazine, the* Village Voice, *and* TheaterWeek.



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PRESENTS

GOLDEN CHILD

By **DAVID HENRY HWANG**
Directed by **JAMES LAPINE**

With
TSAI CHIN STAN EGI JOHN CHRISTOPHER JONES
JODI LONG LIANA PAI JULYANA SOELISTYO

Scenic Design	**TONY STRAIGES**
Costume Design	**MARTIN PAKLEDINAZ**
Lighting Design	**RICHARD NELSON & DAVID J. LANDER**
Sound Design	**DAN MOSES SCHREIER**
Projection Design	**WENDALL K. HARRINGTON**
Production Dramaturgs	**SHIRLEY FISHMAN & JERRY PATCH**
Production Stage Manager	**BUZZ COHEN**

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MICHAEL HURST

Casting
JORDAN THALER,
HEIDI GRIFFITHS/NYSF
JOANNE DENAUT/SCR

Golden Child *was commissioned by South Coast Repertory,*
David Emmes, Producing Artistic Director; Martin Benson, Artistic Director.
Support for this co-production has been provided by The Kennedy Center Fund for New American Plays.

The LuEsther T. Mertz Charitable Trust provides leadership support for The Public Theater's year-round activities. Additional generous support is provided by Dorothy and Lewis Cullman, The Shubert Foundation, and the Harold and Mimi Steinberg Charitable Trust. The 1996-1997 season is also supported, in part, by generous grants from the City of New York Department of Cultural Affairs, the National Endowment for the Arts, and the New York State Council on the Arts.

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GOLDEN CHILD

CAST

IN ORDER OF APPEARANCE

Andrew Kwong/Eng Tieng-Bin	**STAN EGI**
Eng Ahn, *daughter of Tieng-Bin and Siu-Yong*	**JULYANA SOELISTYO**
Eng Siu-Yong, *first wife*	**TSAI CHIN**
Eng Luan, *second wife*	**JODI LONG**
Eng Eling, *third wife*	**LIANA PAI**
Reverend Baines, *a missionary*	**JOHN CHRISTOPHER JONES**

TIME:

Act 1: The present and the winter of 1918.
Act 2: The spring of 1919 and the present.

PLACE:

A taxicab traveling between Manhattan and Kennedy Airport,
as well as Eng Tieng-Bin's home village near Amoy,
in the province of Fukien, in Southeast China.

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION.

GOLDEN CHILD

WHO'S WHO

BIOGRAPHIES

TSAI CHIN (Eng Siu-Yong, *first wife*). Theater in the U.S.A.: *The Oresteia* (Klytemnestra), *The Scarlet Letter* (Hester Prynn), *Half Lives* (by Chay Yew), *The Woman Warrior* (L.A. Drama Critics Circle Award). Film: *The Joy Luck Club* (Auntie Lindo), *Crowfoot*, *West Side Stories*. TV: "Byrds of Paradise," "All American Girl," "Chicago Hope," "Sisters," "Due South," Under Suspicion." Education: RADA, London; M.A. in drama, Tufts University.

STAN EGI (Andrew Kwong/Eng Tieng-Bin). Broadway: *Anything Goes* (Jerry Zaks, director). Off-Broadway: *Day Standing on its Head* (MTC), *Yankee Dawg You Die* (Playwrights Horizons), *FOB* (David Henry Hwang, playwright and director), Regional: Guthrie Theatre, Yale Repertory, Berkeley Repertory, Mark Taper Forum, Taper Too. Film: *Rising Sun*, *Boys on the Side*, *Golden Gate*, *Come See the Paradise*. TV: "Nash Bridges," "JAG," "Law and Order."

JOHN CHRISTOPHER JONES (Reverend Baines). Broadway: *Otherwise Engaged*, *Hurlyburly*, *The Iceman Cometh*, *The Suicide*, *The Rise and Fall of Little Voice*, *A Month In the Country*. Off-Broadway: *Sight Unseen*, *Aristocrats*, *The Day Room*, *Prin*, *Slavs!*, *Picasso at the Lapin Agile*. Film: *Awakenings*, *Moonstruck*. TV: "The Royale," "The Popcorn Kid," "On Our Own" (series regular on all three), "Darrow."

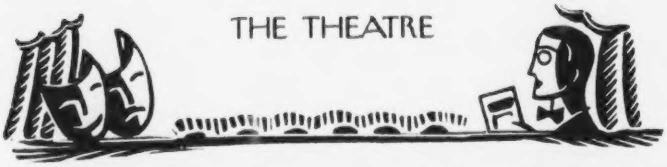
JODI LONG (Eng Luan, *second wife*). Broadway: *Getting Away With Murder*, *Loose Ends*, *The Bacchae*. At The Public: *Family Devotions*. Off-Broadway: *The Tooth of Crime* (La Mama). World Tour: Philip Glass' *1000 Airplanes on the Roof* (a 90-minute monologue). Film: *Patty Hearst*, *Sour Sweet*, *Murder in Mind*, more. TV: "Cafe American" (Mme. Ybarra), "All American Girl" (Margaret Cho's mother). *Golden Child* marks her third collaboration with David Henry Hwang.

LIANA PAI (Eng Eling, *third wife*). At The Public: *Casanova*. Most recently: *The Woman Warrior* (Doolittle Theater, L.A.: Dramalogue Award). Off-Broadway: *America Dreaming*, *Day Standing on its Head*, *Eating Chicken Feet*, *2000 Miles*, *Mirrors Remembered*. Film: *The Associate*, *The Pompatus of Love*, *Dead Funny*, *Girlfriend*, *Flirt*, *Zebrahead*. TV: "Law and Order," "The Bureau." Education: Bennington College, NYU.

JULYANA SOELISTYO (Eng Ahn). New York debut. She participated in the workshops of *Golden Child* at South Coast Repertory and Breadloaf. Regional: *Alice in Wonderland* (title role), *Naomi's Road* (title role), both at Seattle Children's Theatre. Education: American Conservatory Theatre, Université de Lyon.

DAVID HENRY HWANG (Playwright), who received the 1988 Tony Award for *M. Butterfly*, returns to The Public Theater after a 13-year absence. At The Public: *FOB* (OBIE Award), *The Dance and the Railroad*, *Family Devotions*, and *Sound and Beauty*. Other plays include: *Face Value* (Broadway), *Bondage* (Humana Festival). Libretti (both for Philip Glass): *1000 Airplanes on the Roof* (international tour) and *The Voyage* (Metropolitan Opera). Film: *M. Butterfly*, *Golden Gate*. He serves on the boards of the Dramatists Guild, TCG, and China Institute, and was appointed by President Clinton to the President's Committee on the Arts & Humanities.

JAMES LAPINE (Director). Broadway: *Passion*, *Into the Woods*, *Sunday in the Park with George*, *Falsettos*. At The Public: *The Winter's Tale*, *A Midsummer Night's Dream*, *Twelve Dreams*. Off-Broadway: *Twelve Dreams* (Lincoln Center); *Luck Pluck & Virtue*; *March of the Falsettos*; *Falsettoland*; *Table Settings*; *Photograph*. Films: *Impromptu*, *Life With Mikey*. TV: "Into the Woods," "Passion."



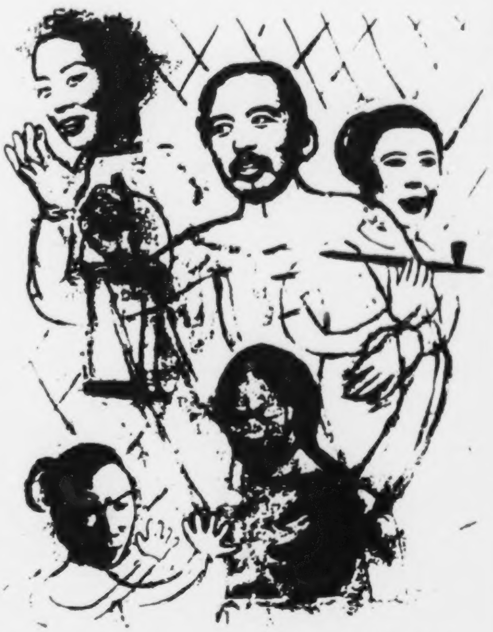
GHOSTS IN THE MACHINE

David Henry Hwang and Julia Sweeney pull back the curtain on families in transition.

BY JOHN LAHR

THE success of David Henry Hwang's "M. Butterfly," in 1988, made him the first Asian-American playwright on Broadway. The legend of the play was dramatic: after mixed reviews out of town, one of its two producers withdrew his support, and the other, Stuart Ostrow, was forced to mortgage his house to get the show to New York. It was a long shot that paid off big. Hwang's next play, in 1993, was "Face Value," a farce about racial stereotyping; it was an even bigger roll of the dice, and, sadly, it crapped out. The last time I saw Hwang, he and Ostrow were under siege in Boston as "Face Value" tried vainly to take shape. (It closed just before its Broadway opening.) The Stanford-educated Hwang, whose father is a banker and whose mother is a pianist, is as all-American as an egg cream; he was trying to find a theatrical language to express the particular psychic mutation of being at once Asian and American. To do so, he had chosen to imitate the form and the linguistic maneuvers of the English playwright Joe Orton. Now, in the fascinating "Golden Child" (at the Public Theatre), Hwang has returned to the same theme but has found a storytelling style and idiom that are uniquely his own.

At issue here is the nature of American individualism, whose liberation and oppression are perhaps best seen through another cultural lens. "Not only does democracy make every man forget his ancestors," Alexis de Tocqueville wrote after his visit to the New World. "But it hides his descendants and separates his contemporaries from him." "Golden Child" begins with a very modern Asian-American narrator, Andrew Kwong (Stan Egi), who, caught in a traffic jam on the way to J.F.K., is thinking about his pregnant wife, about becoming a father, and about the "dynamite joint" he's just smoked. And while Kwong is trapped in this iconic ozone of American solitude—he is self-enclosed, on the move, in pursuit of "the destiny of


Chinese ancestor worship collides with American culture in "Golden Child."

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me"—one of his ancestors comes to him in a vision. It's his recently dead grandmother, a pint-size bundle of Christian piety called Ahn (the impish, compelling Julyana Soelistyo). "Make money, not important. Have friend, not important. Only one thing important: you love Jesus" are Ahn's fanatical first words to her Americanized grandson.

The play then flashes back to 1918, to explore how this seed of Christian faith was planted in Amoy, China, and took root in America. Egi and Soelistyo double as characters in the Chinese story. Egi becomes Andrew Kwong's great-grandfather, the enlightened Eng Tieng-bin, whose business travels have cultivated in him an appealing broad-mindedness: he unbinds young Ahn's feet and embraces Christianity. Likewise, Soelistyo, in an extraordinary theatrical transformation, becomes the ten-year-old Ahn, a schoolgirl shuttling between the pagodas of Eng Tieng-bin's three wives. Here, with the great-grandfather played by the great-grandson, the doubling takes on a metaphoric resonance. In Chinese culture, where ritual life and emotional life are structured around ancestor worship, the past is always in the present. "Death does not release the son from responsibility to his parents," the program reminds us. "The deceased have the same needs and desires as when they are alive." These never-ending responsibilities, caveats, and associations restrict the spirit and warp it just as surely as the binding of women's feet does. "To be Chinese is to feel a whole web of obligations," Eng Tieng-bin says. "All the time I see ghosts." By contrast, the exhilaration of the New World lies in its liberation from the old one. The past is sacrificed for the dream of a future. "This is America," Kwong says at one point. "Everyone's ashamed of their ancestors." What the play dramatizes is a collision of cultures, where ancestor worship and the worship of self are at odds.

"If only I could truly feel like an individual," Eng Tieng-bin confides to the Reverend Mr. Baines (John Christopher Jones), a plump English missionary with an appetite for cakes and conversions, whose English is cleverly stylized by Hwang as if it had been scrambled through an Asian filter. In their good-natured banter, Baines tries to get Eng Tieng-bin to brag—to practice boasting as an exercise in individualization. It's a sweet, telling scene, which is well directed by James Lapine. Eng Tieng-bin's inhibitions have the startling effect of making the audience feel the enormity of psychic repression in a world ruled by the view—often stated by the disappointed, opium-smoking wife No. 1, Eng Siu-yong (Tsai Chin)—that "life is not personal." Tieng-bin loves wife No. 3, the beautiful Eng Eling (Liana Pai), but in a society governed by the fear of ancestral reprisals he, like his wives, is caught in a network of ritualized obligations to his other wives. Baines tells him, "Jesus say, 'No fear, only believe, you will be make whole.'" Eng Tieng-bin is ravished by Christianity's revolutionary promise. "How many of us really have the courage to live our own lives?" he says. "And me, worst of all, a Chinese—who believes only a coward can really be true to himself." Gradually, he finds the courage, and the play charts the incursion of renegade Christian ideas into the rigidity of Chinese family life. To embrace Christ is to embrace one god (which destroys the chain of ancestors) and one wife (which destroys the family). It's what Tieng-bin calls "a cult of its own design, raging against all other faiths."

Hwang enjoys the bitter comedy of the rivalry among the wives. "Listen," says wife No. 2, Eng Luan (Jodi Long), glancing in the direction of No. 3's pavilion and stirring up trouble. "She's playing Italian music. Italy is the home of the Christian church, you know. It's where Jesus is buried." Wife No. 1, who is the traditionalist, spouts fundamental Chinese credo: "Humility is power. And death is the ultimate humility." She refuses to convert to her husband's new faith, as the other wives will. Instead, she continues her ritual observances. "Worshipping our ancestors chains us to the past," Tieng-bin tells her, stalking into her pavilion, where she's stoned on opium. In a terrific scene, Tieng-bin is provoked by her to lose his temper: he smashes her family picture and kicks over her altar. Eventually, she commits suicide.

His love match with wife No. 3 fares no better. Eng Eling, who is the youngest wife, is receptive to the new. She loves playing her phonograph and listening to "La Traviata." "It fills me with feelings," she says. "Modern feelings. Delicious feelings of . . . power." To Tieng-bin she is the embodiment of pleasure, choice, and self-aggrandizement, and when she becomes pregnant the child personifies their rebirth as Christians and as individuals. But Eng Eling dies in labor, leaving Tieng-bin alone with his golden child, Ahn, whom he adores, and with wife No. 2, whom he dislikes. "So—this is Western monogamy, is it?" he says to the heavens. "Sure—you get to spend your entire life with one woman. The catch is—it's always the wrong woman." He adds bitterly, "I have betrayed my ancestors, and murdered the woman I love. Yes, by embracing the West, I have finally become . . . an individual."

Tieng-bin saw the light but never quite loved it enough. Ahn inherits her father's faith and brings it to the New World—the world in which Andrew Kwong has grown up. Kwong is a simulacrum of the author, picking through the lives of his ancestors to make use of their stories for his own life. He sees that Ahn, by praying to a Christian god, is not abandoning the old ways so much as coopting them in order to live in a new way. In praying to the Holy Father, she is also praying to her own.

The play ends where it began—in the present, with Andrew Kwong reaching his actual and spiritual destination. He has come to some accommodation of the old with the new. He is an American, but he is also a writer, who is the repository of stories about those who have come before. Hwang concludes on an elegiac note, with Asian faces projected on a scrim behind Kwong. "I realize that my face too will one day be added to this constellation, that in the imagination of our descendants we will all be born again," he says. It's a powerful conclusion to a play that opens up the parochial heart of the audience to a sense of otherness—not just the otherness of the Asian community but the strangeness of all of us who consider ourselves "American."

THERE are also ghosts and offerings to the dead in Julia Sweeney's moving one-woman show, "God Said 'Ha!' " (at the Lyceum Theatre). Sweeney, who is probably best known to watchers of "Saturday Night Live," where she originated the character of Pat, is a self-effacing Catholic girl who comes from Spokane, Washington, and keeps her fury and her intelligence carefully disguised behind a dry, self-deprecating throwaway style. On the night I saw her, she was a study in crimson, and she worked the audience rather like a girl with new contact lenses easing her way into a party. Even before she got into the body of her grim story—she was not going to be the bearer of glad tidings—she wanted us to know that she was divorced and that she had always had a quality about her that "says to the world, 'Please ignore me, I do not exist.' " Of course, this is a setup and probably a lie: it takes a certain amount of chutzpah to consume an hour and a half of people's time talking about your tragedies when they have paid good money to forget their own. Sweeney tells the audience what happened when her brother Mike was diagnosed with terminal cancer and moved into her newly acquired Hollywood bungalow, only to be followed there by her mother and father, who stayed for nine months. In that time, they lived through Mike's long dying and her own cervical cancer. These are very rough waters to navigate, but Sweeney sails through them elegantly. At one point in this winning, mordant saga, which is really an act of mourning passing as a good night out, she's told by her doctor that during surgery her ovaries were repositioned, and that this will allow her to have a biological child: "We can go in and extract some eggs and then you can mix them with some sperm and have a surrogate mother have the child for you." Sweeney fixes the audience with a glance that is slyly sardonic. "I'm taking all this in," she says. "And I thought, Oh great, now I have to meet a guy *and* a girl!" ♦

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TREE OF HEAVEN

By R. C. Binstock. Soho, $12.

In 1938, shortly after the Japanese assault on Nanking, Li, a young Chinese woman, is rescued by Kuroda, a Japanese captain. Their alternating voices relate how Kuroda, Li's captor and protector, eventually becomes her lover. Theirs is a "subtle and moving story," John David Morley said in these pages last year. China in the 30's is the setting of another novel, **RICE**, *by Su Tong, translated by Howard Goldblatt (Penguin, $11.95).* The main character, Five Dragons, flees the famine-racked countryside for the city, where his ambition finds a home within a family that owns a rice emporium. His odyssey makes for a "bitter and disturbing novel," Scott Veale wrote in the Book Review in 1995. Penguin has also reissued Su Tong's **RAISE THE RED LANTERN**, *translated by Michael S. Duke ($11.95).* The title piece in this trio of novellas concerns a former college student who becomes a rich man's concubine and learns a horrifying lesson about the typical fate of a woman in her position. This is "a subtle, profoundly feminist tale," our reviewer, Gary Krist, said in 1993.

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China Dreams

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By Isabelle Maynard

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ON GOLD MOUNTAIN: The One-Hundred-Year Odyssey of My Chinese-American Family

By Lisa See. Vintage, $14.

The author's great-grandparents were an unusual couple: Fong See emigrated from China in the 1870's and set up a family business making underwear for prostitutes; Ticie Pruett, his white Californian wife, persuaded him to go into art and antiques. He prospered, and "his candid, thorough, thoughtful great-granddaughter . . . is perhaps his ultimate good luck," Elizabeth Tallent said in the Book Review last year.

'Golden Child' star excels in her New York debut

By Jacques le Sourd
Staff Writer

THEATER REVIEW

"This is America," says a character in "Golden Child," David Henry Hwang's beautiful new play about cultural assimilation. "Everyone's ashamed of their ancestors."

It's a typical bit of irony from Eng Ahn (Julyana Soelistyo), an immigrant grandmother who takes us back to her childhood in China in 1918, when her father tried to graft Western ideas onto his traditional household — with devastating results.

Eng Ahn is the golden child of the title, a girl blessed with insight bordering on clairvoyance. She is also something of a brat, who habitually spies on her elders.

Julyana Soelistyo

Soelistyo, a 23-year-old actress making her New York stage debut, is extraordinary: She moves effortlessly from old age to childhood, in a performance that is at the heart of this luminous production. James Lapine ("Sunday in the Park With George") is the director. The play opened last night at the Public Theater.

Playwright Hwang has been essentially absent from the New York theater since he won the Tony Award in 1988 for "M. Butterfly," a play that owed its success to the scandalous real-life story it dramatized, about a Chinese transvestite spy. His next attempt was the aborted "Face Value," based on the short-lived flap over Caucasian casting in "Miss Saigon."

With "Golden Child" Hwang, 39, seems to have found his voice: It is elegiac and ironic, lucid and wise. Hwang is not saying that assimilation is wrong. He says merely that it has consequences.

Hwang's starting point is a taxi in New York, where his stand-in character Andrew Kwong (Stan Egi) is suddenly accosted by the ghost of his dead grandmother Ahn, a born-again Christian. Dead ancestors have a major role in life, as Ahn shows in the extended flashback to 1918 that is this play's core.

The ancestral estate in the Southeast China province of Fukien is a compound (exquisitely designed by Tony Straiges), with a house for each of the three wives of the young patriarch (Egi, again), a rich businessman who wants to be modern.

First wife (Tsai Chin of "The Joy Luck Club") is Ahn's mother, a hard-bitten opium addict. Second wife (Jodi Long) is an ambitious schemer. And third wife (Liana Pai) is a ravishing beauty, doomed by her youth and inexperience.

Their lives are forever altered by the arrival of a British Christian missionary (John Christopher Jones), who brings European ideas. In a deeply symbolic moment, the father orders little Ahn's feet unbound. "Freedom," warns First Wife, "is a terrible gift."

"Golden Child" runs through Dec. 1 at the Public Theatre, 425 Lafayette St., Manhattan. Tickets are $40. Reservations: (1-212) 239-6200.

THE NEW YORK TIMES, WEDNESDAY, NOVEMBER 20, 1996

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THEATER REVIEW

Extending a Hand to Ancestral Ghosts in Chin

By BEN BRANTLEY

"Time to cast out demons of your anger." So goes the counsel from a little old lady of a ghost who materializes in the back of a taxicab in "Golden Child," the new play by David Henry Hwang at the Joseph Papp Public Theater.

This pearl of aphoristic wisdom may smell of fortune cookies. But for the spectral woman's fellow passenger, a young Chinese-American about to become a father, the words have a life-changing resonance.

They might also serve as an epigraph for this earnest, sweet-tempered work by a dramatist who is teaching himself to look back not in anger but forgiveness. "Golden Child," which examines the conflicted legacy of a Chinese clan converted to Christianity, visits territory explored in Mr. Hwang's "Family Devotions," his dark 1981 comedy about a fiercely divided household of affluent immigrants.

But while the earlier work was caustic to the point of abrasion, "Golden Child" has the evenhandedness of a debate moderator who wants, above all, to be fair. Even as it portrays inherently melodramatic events, it maintains an air of instructional temperance.

It would seem that the talented Mr. Hwang, who won a Tony for "M. Butterfly," needs at least a spark of anger to create a compelling dramatic narrative. As directed in a steady, straightforward style by James Lapine (who could use a little more of the disorienting surrealism he brought to his "Twelve Dreams"), "Golden Child" is likable, educational and, at times, very poignant.

But it's never able to generate much urgency. The gauzy vision of memory has here a softening effect, like that of a light anesthetic. The play is smart and articulate in considering the forms of addressing the legacy of the dead, but the connections it makes between those forms often feel abstract when they should be emotionally gripping.

The work is framed by two brief contemporary scenes in which Andrew Kwong (Stan Egi), en route to Kennedy Airport with a head full of worries about impending fatherhood, is nagged by his ghostly grandmother, Eng Ahn (Julyana Soelistyo, in a winning New York debut) about remembering his origins.

Sara Krulwich/The New York Times

Julyana Soelistyo and Stan Egi in David Henry Hwang's new play, "Golden Child," at the Joseph Papp Public Theater.

In a sly, understated bit of stagecraft, Andrew turns into his great-grandfather Eng Tieng-Bin, a businessman, returning from the Philippines to his three wives in a Chinese hamlet in 1918. At the same point, the spectral Ahn sheds her head scarf and eyeglasses to become the child she once was.

The play re-imagines a moment when the shattering of feudal traditions claimed lives and redirected personal destinies. Tieng-Bin has come back with newfangled notions about marriage, education and, most important, religion. He has met Reverend Baines (John Christopher Jones), a Welsh minister, and now sees Christianity as a route to the modern age.

Much of the play is devoted to the rivalry among Tieng-Bin's wives to seize control. It's the sort of feudal-female power struggle that was rendered with more immediacy and elegance in Zhang Yimou's film "Raise the Red Lantern." Here it provides some entertainingly acerbic exchanges that the actresses make the most of, particularly Tsai Chin, who suggests an Asian version of Bette Davis in her dragon-lady phase.

Ms. Chin plays the first and eldest wife, Siu-Yong, a tyrannical traditionalist with a taste for opium. The second wife, Luan (Jodi Long), is an amoral conniver, all too ready to westernize. The third, Eling (the del-
icate, lovely Liana Pai), is vulner
ble, confused and truly in love wi
her husband. Guess who comes o
on top.

This battle of wills and value
enacted against Tony Straiges's a
tractive, appropriately golden-ton
set, allows Mr. Hwang to create e
fective counterpoints of the differe
ways in which his characters pray
a time when the question of to who
they are praying is uncertain. A
the play ingeniously treats Engli
as if it were Chinese, with the exce
lent Mr. Jones using a stumbli
pidgin talk in his efforts to commun
cate.

One wishes, though, that the wo
were more explicit in tracing th
conversion of young Ahn to Christ
anity, which, in her elder incarna
tion, she has obviously embrace
passionately. And beyond the visu
trick of having Mr. Egi, in a lucid b
dry performance, play both Andre
and his great-grandfather, there
little sense of the emotional link b
tween the generations.

The good news is that ancestr
ghosts, real or metaphoric, continu
to talk on the American stage, i
works as varied as Tony Kushner
"Angels in America," August Wi
son's "Piano Lesson" and Leslie A
vazian's current "Nine Armenians

Andrew may say that in Americ
"everyone's ashamed of their ance
tors," but this is, after all, a nation
immigrants. In an era in which ide
tity often seems no deeper than ye
terday's home video, a dialogue wi
the dead has never been more essen
tial.

GOLDEN CHILD

By David Henry Hwang; directed by Jam
Lapine; sets by Tony Straiges; costum
Martin Pakledinaz; lighting by Richard N
son; sound by Dan Moses Schreier; projec
design, Wendall K. Harrington; producti
stage manager, Buzz Cohen; associate pr
ducer, Wiley Hausam; associate produc
Bonnie Metzgar. Presented by the Jose
Papp Public Theater/New York Shakespea
Festival, George C. Wolfe, producer; Ro
marie Tichler, artistic producer; manag
director, Mark Litvin, in association w
South Coast Repertory. At the Joseph Pa
Public Theater/Newman, 425 Lafaye
Street, East Village.

WITH: Stan Egi (Andrew Kwong/Eng Tien
Bin), Julyana Soelistyo (Eng Ahn), Tsai Ch
(Eng Siu-Yong), Jodi Long (Eng Luan), Lia
Pai (Eng Eling) and John Christopher Jon
(Reverend Baines).

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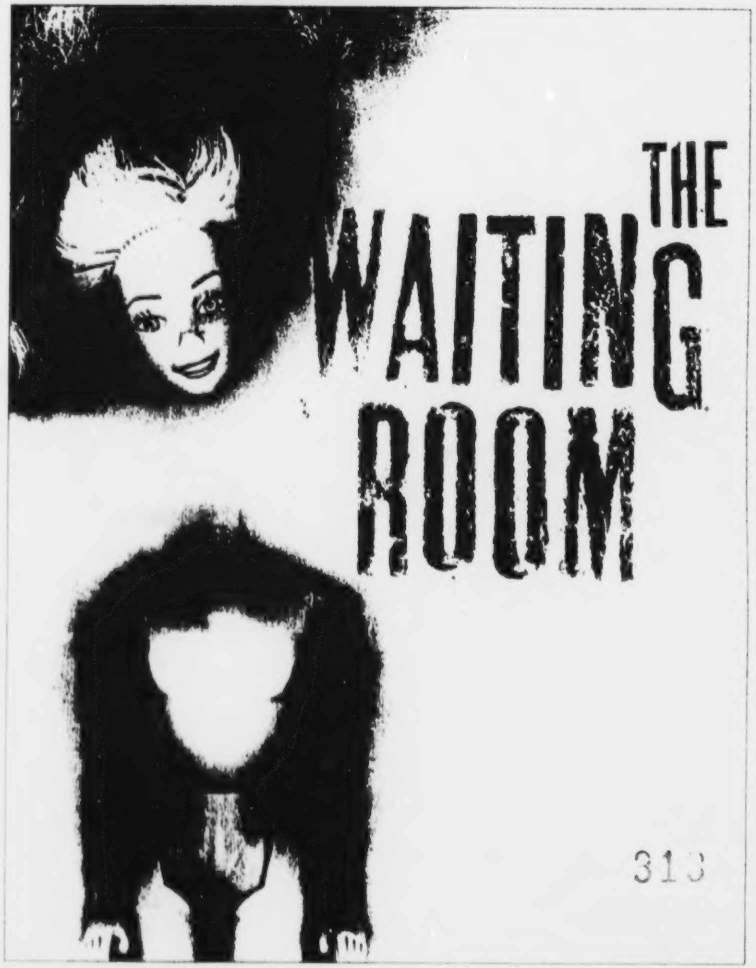
vineyard
theatre


THE
WAITING
ROOM

vine·yard (vin′yərd), *n.* **2.** a sphere of activity, esp. on a high spiritual plane.
the·a·tre (thē′ə tər), *n.* 7. a seeing place, a place of action; dramatic performances as a branch of art.

VINEYARD THEATRE

DOUGLAS AIBEL Artistic Director	BARBARA ZINN KRIEGER Executive Director	JON NAKAGAWA Managing Director

presents

THE WAITING ROOM

by
LISA LOOMER

with
VEANNE COX BYRON JENNINGS WILLIAM LANGAN
LOU LIBERATORE JUNE KYOKO LU JAMES SAITO
MICHELE SHAY CHLOE WEBB DAMIAN YOUNG

Scenic Design by **G.W. MERCIER**	Costume Design by **GAIL BRASSARD**	Lighting Design by **PETER KACZOROWSKI**
Sound Design by **DARRON L. WEST**	Original Asian Music Composed by **MITCHELL GREENHILL**	Hair and Wig Design by **MITCH ELY**

Production Stage Manager
ELIZABETH M. BERTHER

Production Manager
MARK LORENZEN

Directed by
DAVID SCHWEIZER

October - November 1996
Gertrude and Irving Dimson Theatre

World Premiere produced by Center Theatre Group/Mark Taper Forum of Los Angeles
Gordon Davidson, Artistic Director/Producer

The programs of the Vineyard Theatre are supported by public funds from the National Endowment for the Arts, a federal agency, the New York State Council on the Arts and the City of New York Department of Cultural Affairs.

SUNDAY VIEW/Vincent Canby

A Daring Tale Of Female Beauty And Its Price

THE THREE WOMEN SIT SIDE by side on flimsy plastic chairs, the kind molded to fit the mean-average shape of no human who has ever existed. There are other characters in Lisa Loomer's moving, exuberantly sardonic comedy, "The Waiting Room," now at the Vineyard Theater, but this early image, a frieze of women from different historical epochs, is the one that dominates the play and exemplifies its liberating method.

At the left sits Forgiveness From Heaven, a doll-like creature dressed in heavy red silk robes, elaborately embroidered with the gold appropriate for the wife of a rich, 18th-century Chinese businessman. In the chair at the right is Victoria Smoot, who is English. She's a perfectly composed Victorian housewife with one small tic: every time her husband is mentioned, her right forearm, its hand made into a fist, automatically shoots out to punch the person next to her. Most often this is Wanda Kozynski, the late-20th-century New Jersey tootsie who's more or less wedged into the chair between Forgiveness and Victoria. Wanda wears a short, tight skirt and an even tighter sweater, which shows off her very large and (we learn later) surgically enhanced, rock-hard breasts.

They await their appointments with the doctor, each in her own special state of anxiety and boredom. Forgiveness giggles with surprise as she sniffs a perfume ad in Vogue. Victoria glances at a copy of Cosmopolitan and, being thoroughly disgusted, retrieves a small book hidden within her voluminous petticoats. Time passes; the women chat.

Forgiveness has "little problem with little toe": it fell off that morning. Foot-binding, you know. Victoria is almost placid as she reports that the pressure from her corset is forcing her uterus out through her vagina, resulting in "all the classic symptoms of ovarian disease," otherwise known as hysteria, troublesomeness, eating like a ploughman, painful menstruation, attempted suicide and a desire to learn Greek.

Wanda is having problems with her implants. "I can keep a couch six years," she tells the doctor later, but she can't keep a pair of breasts six months. She's now on her third set.

If "The Waiting Room" sounds polemical, it is, dealing not only with the status of women through the ages but also with the attitudes of the men who negotiate with them (as husbands, doctors, boyfriends, you name it) and with the ethics of the entire medical industry. That's somewhat more than any play can handle with consistent ease. Yet "The Waiting Room" is also one of the most adventurous productions to open Off Broadway (or on) so far this season.

Here is a work that has nothing to do with movies, television or any kind of published fiction. It can exist only in the theater, within a restricted playing area, in a live performance by a superlative cast. It's a show, an entertainment. In addition to everything else, "The Waiting Room" is about the theatrical imagination.

As Forgiveness (June Kyoko Lu), Victoria (Veanne Cox) and Wanda (Chloe Webb) meet, chat and become friends during their different hospital procedures, they forge a sisterhood and create a reality that are no less convincing for being so fantastic.

Functioning as the play's conscience, as well as a sort of commonsensical mistress of ceremonies for these dark revels, is Brenda (Michele Shay), the Jamaican nurse who watches over the three women and over Douglas (Byron Jennings), the initially feckless doctor attending them.

Among the other characters: Blessing From Heaven (James Saito), Forgiveness's husband who, appearing in opium dreams, likes to eat watermelon seeds that have been stuck between his wife's mangled, preferably stinking toes; Oliver (William Langan), Victoria's husband, who's convinced she would be just fine if she didn't read books, and Larry (Damian Young) and Ken (Lou Liberatore), representatives of a medical establishment more interested in profits than cures. Larry and Ken aren't Ms. Loomer's most original inventions, but they are funny.

Without getting fancy or precious about his work, David Schweizer, the director who has been working on "The Waiting Room" since its initial production in 1994 at the Mark Taper Forum in Los Angeles, choreographs the play as much as he stages it.

Even the scene changes, in which the actors reset the furniture and props, are part of the show, having a big-beat musical bounce to them. They're not only fun to watch but, by contrast, they also italicize the ghastliness of what we see to be in store for these women.

Like the production itself, the performances somehow manage to be both burlesque-broad and infinitely subtle, that is, both very comic and heartbreaking. In the central roles, playing characters who remain gallant to the nightmare's end, Ms. Lu, Ms. Webb, Ms. Cox, Ms. Shay and Mr. Jennings are extremely fine.

"The Waiting Room" invigorates as it astonishes. How did Ms. Loomer and Mr. Schweizer ever come up with a piece that's so crazy, so brutal, so logical and so satisfying? For that matter, when was the last time any play moved you enough to ask that question?

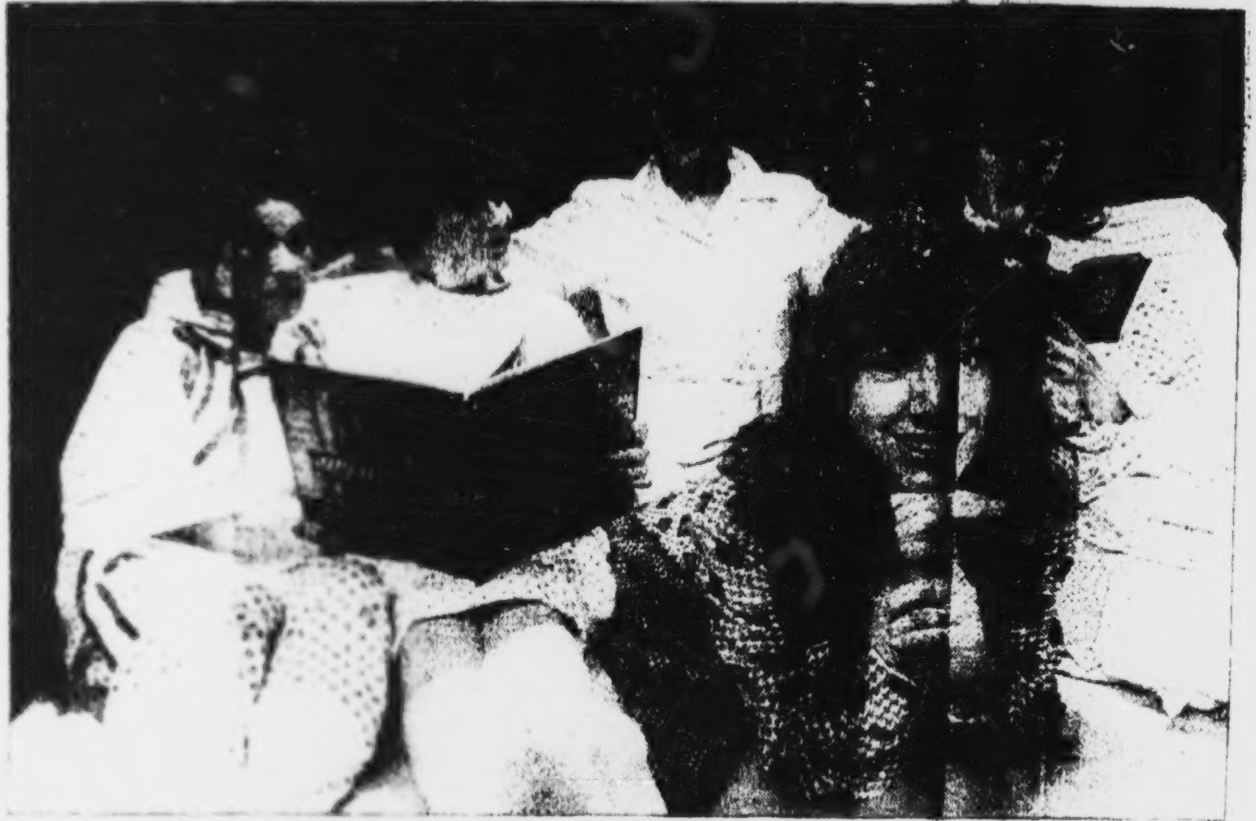
THE WAITING ROOM An adventurous production of Lisa Loomer's comic, heartbreaking tale about women's cosmeticized lives.

CAKEWALK Linda Lavin portrays Lillian Hellman with ravishing force. If only Peter Feibleman's play were a match for both women.

CHICAGO and WHEN THE WORLD WAS GREEN (A CHEF'S FABLE) The first is vintage Shepard territory; the second isn't, unfortunately.

DEMONOLOGY A swift, stylish satire by a promising playwright, with first-rate performances by Marisa Tomei and Rocco Sisto.

Women in Misery, All in the



Linda Rosier for The New York Times

Lisa Loomer, foreground, author of the surreal comedy "The Waiting Room," and, from left, the cast members June Kyoko Lu, Chloe Webb, Michele Shay and Veanne Cox – Trying to walk a narrow line between comedy and tragedy.

Name of Beauty

IN "THE WAITING ROOM," THREE women from different centuries wait to see a doctor, each seeking a cure for maladies they have endured in the name of "beauty." An 18th-century Chinese woman, whose feet were bound at age 5, has developed gangrene. A tightly corseted Victorian wife suffers from 19th-century hysteria. And an American secretary, who has undergone extensive cosmetic surgery, including breast implants, is told she has cancer.

The play, a surreal comedy by Lisa Loomer, opens on Nov. 5 at the Vineyard Theater, with June Kyoko Lu, Veanne Cox and Chloe Webb as the patients, Michele Shay as a nurse, among other roles, and Byron Jennings as the doctor. Directed by David Schweizer, the play has had successful productions in Los Angeles, Providence and Washington. Ben Brantley, writing in The New York Times, said of the Arena Stage version in Washington that Ms. Loomer is possessed of a "barbed, eccentric humor" and had "infused the work with a current of angry compassion."

In trying to walk the line between comedy and tragedy, the author, satirizes a variety of subjects, including doctors, drug companies and the self-help movement.

During a recent rehearsal break, Ms. Loomer, who is in her late 30's, talked about using humor to explore serious issues. "It disarms people," she said. "It's a way in. It's gentle, but at the same time it's subversive, and I like that duality. Tony Kushner did it in 'Angels in America,' and in Chris Durang's play 'Sex and Longing,' he does it too."

Ms. Loomer has dedicated "The Waiting Room" to her mother, who died of breast cancer before the work was completed. "My mother's illness and death compelled me to research and write and to counter death," said the playwright.

While she did extensive research for the play, she also kept many images in mind — distorted images of beauty that are presented to women in various cultures and that women internalize.

"The African practice of genital mutilation is one," she said. "I had even thought of having a silent woman on stage in the waiting room with the other three. But the image of this practice is so horrifying that the tone of the play couldn't contain it."

The fact that the patients who meet in a modern doctor's office are from different centuries did not faze the author. "They just sat down and started talking together," she said. "Some people have characterized my work as magic realism. That's a characterization from the outside. All it means is that the literal is not something that I hold sacred."

Much of "The Waiting Room," she noted, is only lightly fictionalized, and the portrayal of footbinding, which is erotic and slightly shocking, is not fictionalized at all. "The strong smell of the foot, the fascination with dirt, that men liked to eat almonds from the toes," she said. "I couldn't have made that stuff up."

THEODORA SKIPITARES

Theodora Skipitares's most recent performance work is "Body of Crime," about women in prison, which opens on Nov. 10 at La Mama.

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The Road to Mecca	Jan. 7 - 12	Jan. 14 - Feb. 9	Jan. 22, Feb. 5
The Complete History of America	——	Feb. 11 - 23	Feb. 12, 19
The Old Settler	Mar. 4 - 9	Mar. 11 - Apr. 6	Mar. 19, Apr. 2
--> The Joy Luck Club	Apr. 15 - 27 *	Apr. 29 - May 25	May 7, 21
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[All plays & artists subject to change.]

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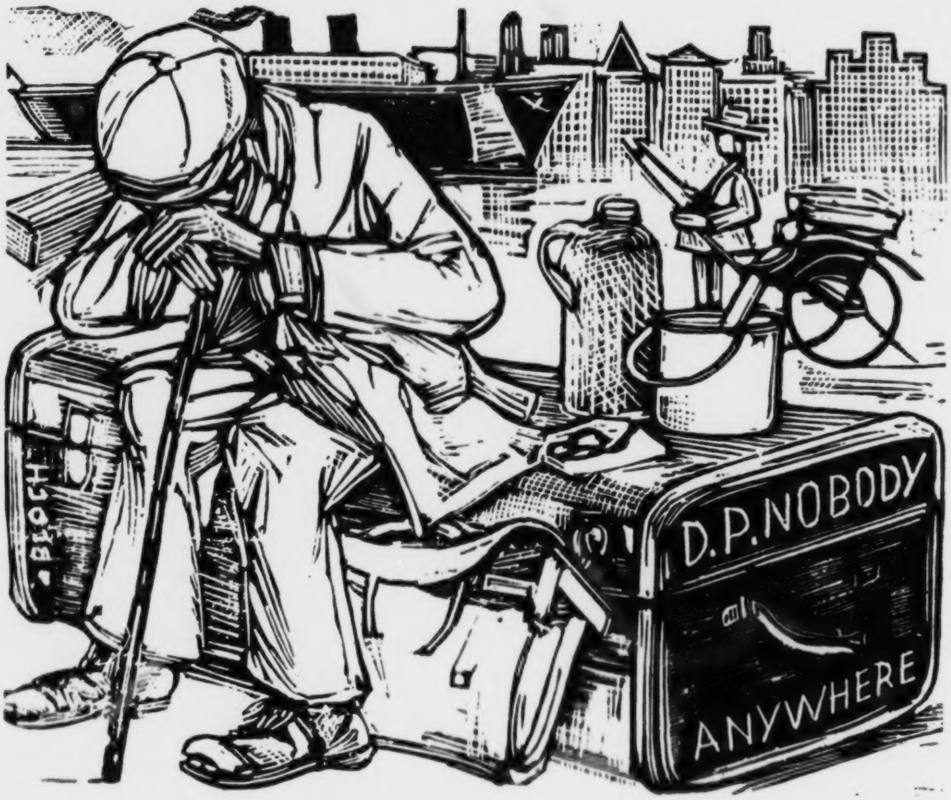
BLOCH
D.P. NOBODY
ANYWHERE

David L. Bloch
Woodcut
1947

Unit II
(Materials related to World War II in novel)

Legends of the Chinese Jews of Kaifeng

by

Xu Xin

with

Beverly Friend

illustrated by

Ting Cheng

KTAV Publishing House, Inc
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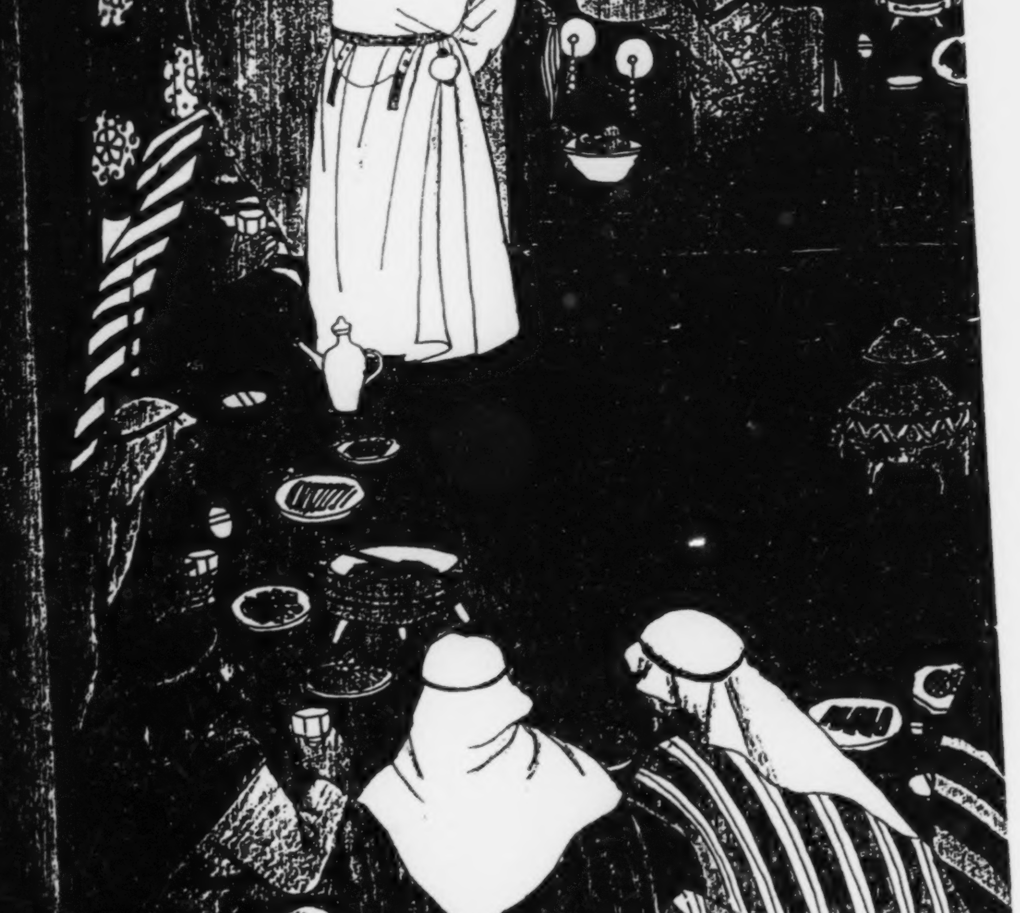

At the Banquet Bestowed by the Song Emperor

Story 17

A Tale of Brotherly Love

As Jewish community of Kaifeng fades, a new one arises in Shanghai. A Jew from Kaifeng settles in Shanghai. In his old age he returns home, a living example of the Chinese saying that "the fallen leaves settle on their roots."

The nineteenth century saw the decline of Kaifeng Jewry. When its last rabbi passed away during the first half of the century, no one succeeded him.

Natural disasters also took their toll. In 1841, another Yellow River flood hit Kaifeng, devastating the people and demolishing the synagogue. With the loss of its house of worship, the community fell apart. Later, several Torah scrolls were sold.

If the tide of decay engulfing the community was to be reversed, help from outside would be essential. For the very first time the Kaifeng Jews sought such help.

Meanwhile, in the 1840s and 1850s China was forced by its defeat in the Opium Wars to open its door to foreign businessmen and companies. As a result, a substantial Jewish community, soon numbering several thousand, grew up in the major port city of Shanghai, founded by Jews of Sephardic origin from Iraq, India, and Egypt. A few members of the Shanghai community had at least a dim awareness of the existence of

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Kaifeng Jewry and over the years made efforts to establish contact with their isolated coreligionists. When news of the tragic situation in Kaifeng reached them, they took it as their responsibility to extend a helping hand.

On March 13, 1900, a letter signed by forty-six Shanghai Jews was sent to Kaifeng to express affection and support. It read:

> Now, we assure you that we are eager to help you according to our ability, so that you may walk again in the footsteps of your forefathers. If you desire to rebuild the House of God, which has now become a wasted place, we will collect money and send it to you; if you want a teacher to instruct you, we will send you one; if it should please you to come hither and settle here in the city of Shanghai, we will help you to do so, and put you in the way to earn a livelihood by starting you in a trade, and all that you may require in this city are men of our faith—great and wealthy men of affairs and business—who can help you to maintain yourselves and your sons and daughters.

The letter concluded with a suggestion that the Jews of Kaifeng send a representative to Shanghai to enumerate their needs.

The Kaifeng Jews were overjoyed. They selected Li Jingsheng as their emissary. Li was a member of the Levi family, which had adopted Li as its Chinese surname. Though he was a flour merchant, his clan, over the preceding seven hundred years, had traditionally provided Kaifeng's rabbis.

Li set off for Shanghai, taking his twelve-year-old son with him.

Both were warmly received. David Ezekiel Abraham, one of the best-known leaders of the Shanghai Jewish community,

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became their host, happy to provide them with board and lodging.

The elder Li related the plight of the Kaifeng Jews. Though many traditions and customs were not observed, the remaining Jews were not idol worshippers. They still refrained from eating pork.

After three weeks, Li returned to Kaifeng to report back to his colleagues. Anticipating financial aid from Shanghai, they planned to rebuild the synagogue and reestablish a formally organized Jewish community. But none of this came to pass, for despite their promises, the Shanghai Jews provided little monetary assistance, and without it the Kaifeng Jews were powerless.

The following year, another delegation set out for Shanghai. This time Li was accompanied by six other men.

As evidence of their sincerity and to better present themselves, the Jews of Shanghai set up the Society for the Rescue of the Chinese Jews. One of its objectives was "to bring back to Judaism all Chinese Jews linearly descended from Jewish families." This organization tried diligently to provide the Kaifeng Jews with support and help, calling upon world Jewry for additional, much-needed aid.

Unfortunately, world Jewry had other concerns. The wave of pogroms spreading through Russia and the critical situation of the Jews in other Eastern European countries had precipitated a vast flow of refugees, whose needs exhausted its resources, and in consequence it failed to respond. Only Shanghai was in a position to aid the orphan Kaifeng colony, and in actuality it seems to have helped only a single man.

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Shanghai's Jewish leaders promised employment with one of the city's Jewish firms, such as E. D. Sassoon & Co., to any of the seven Kaifeng representatives who chose to remain there.

On the other hand, those who wanted to return to Kaifeng would be paid the necessary expenses for the journey home. Of course, when they returned there, they would resume their earlier plight.

The only ones to stay in Shanghai were Li Jingheng and his son, Li Shumei. The elder Li died of illness in 1903 and was buried in one of Shanghai's Jewish cemeteries. His son, who was fifteen at the time, was raised by D. E. Abraham. He was circumcised, assigned the Hebrew name Shmuel, and sent to the Shanghai Jewish school. Later, he was employed as a clerk in Abraham's firm. With the help of his brethren in Shanghai, he not only earned a livelihood but returned to his religious roots and became a practicing Jew. For the rest of his life, he kept the Sabbath, did not eat on fast-days, and observed Jewish holidays.

When he reached the age of twenty, in accordance with the Chinese custom of marrying a woman from one's hometown, Li Shumei journeyed to Kaifeng to find a bride. Soon after his return to Shanghai he won first prize ($2,000) in a lottery, a windfall that was to stand him in good stead later.

Li's wife bore him four children, three sons and a daughter. Unfortunately, except for the eldest son, Li Rongxin, all died young and were buried in the Jewish cemetery in Shanghai.

But Li lived on into modern Chinese history. The 1930s saw great turmoil in Shanghai. Civil war, followed by the Japanese occupation in 1937, made life hard. The city's Jews suffered economically and socially. When World War II broke out, the thousands of Jewish refugees from Nazi persecution in Europe

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who had poured into Shanghai for a temporary haven were caught there for the duration. Many of them were interned by the Japanese. Li, as a Chinese, was not affected.

In 1945, with World War II ended and the Japanese invaders defeated, Jews from Shanghai began to seek more hospitable places to settle. While most of them emigrated to North America, Australia, or elsewhere, Li's mind turned only to Kaifeng, the home base for Chinese Jewry for almost nine hundred years. Although he had lived in Shanghai since he was twelve, he had never forgotten Kaifeng. Thinking that he would return to his native place one day, he had bought an estate near the original site of the Kaifeng synagogue when he won the 1925 lottery.

As if to exemplify the old saying, "Fallen leaves settle on their roots," Li Shumei returned with his wife and son to Kaifeng, from which he had departed nearly forty-five years earlier.

When he died in 1948, Li was buried near his ancestors in the family cemetery in Kaifeng.

From 1996 trip to Marco Polo Bridge - by Diane Isaacs 8

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纪念馆由正中的序厅、两翼对称的展厅和后半部的半景画厅三部分组成。

为了与宛平古城的自然风貌相和谐，纪念馆的正面外形仿照古典牌楼形式，深灰色筒瓦屋顶，与东、西两座宛平城楼相呼应。馆门前为白色花岗岩台阶，面宽42米，进深39米。台阶上矗立着一座大型雕塑—醒狮，象征中华民族的崛起。

穿过台阶可看到纪念馆的茶色玻璃大门，幽雅华贵。进入大门，就是宽敞明亮的序厅。迎面是一座长18米、高5米的大型艺术浮雕，主题是"把我们的血肉筑成我们新的长城"。大厅顶部由15个方形藻井组成，悬挂着8面古钟，犹如中国人民抵抗外族侵略的警钟长鸣。左右墙面上镶有《义勇军进行曲》和《八路军进行曲》的曲谱，表现了当年全民族抗战的坚强意志。

序厅的左侧是第一展厅，右侧是第二展厅，陈列着自"九一八"事变至抗日战争胜利14年历史的图片和文物资料。第一展厅以"残垣断壁"、"七三一细菌部队活体解剖"、"南京大屠杀"等复原现场，突出揭露了日本军国主义侵华暴行。"日本侵华(1931—1945)，中国军民伤亡3500万，经济损失5000亿美元"一组数字格外醒目。第二展厅以"雁翎队"巨幅照片和地道战复原现场再现了当年全民族抗战的壮烈场面。

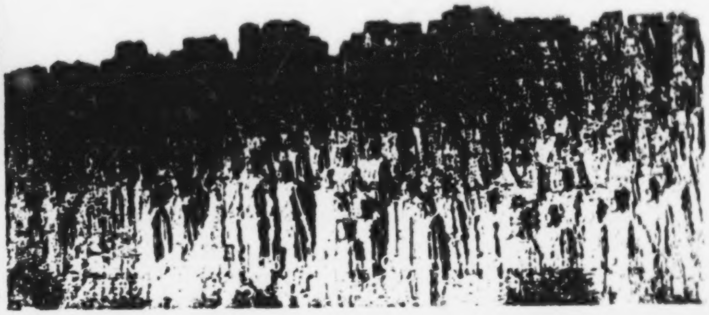
半景画馆是抗战馆的第一大特景。它以画、景，配以声、光、电等现代化手段构成立体形象效果，再现了日军在卢沟桥挑衅和中国军民奋起抗击的情景。

以现有的场景，配以两个四合院展厅的临时展览，抗战馆每年都接待百万人次的观众，这里成为爱国主义教育的重要基地。

中国抗日战争史学会在这里挂牌，它汇集了国内外著名专家学者，推动了以抗战馆为中心对抗日战争史研究的深入开展。

为了更好地展示伟大的抗日战争史迹，纪念馆正在积极筹备二期工程

序厅　前ホール　The Instruction Hall



The Museum of the Chinese People's Resistance against Japan

The magnificent Museum of the War of the Chinese People's Resistance Against Japan is located in Wanping Town near the Lugou Bridge where the July 7 Incident of 1937 broke out. The construction of the museum was started in July of 1986, and completed on July 6, 1987. The building area is 5490 square metres.

The museum is composed of one instruction hall situated in the middle, two exhibition halls located on each side and one landscape hall situated behind them.

The front of the museum is, in harmony with the Wanping natural scenery, modelled on a classical arch with a deep gray roof of tube-shaped tiles, forming a delightful contrast with the two ancient town towers on its east and west sides. A 39m-long and 42m-wide stair platform spreads at the front of the Museum. A huge statue of a roaring lion stands on the platform, symbolizing the rising of the Chinese nation.

The platform is linked with the delightful and luxurious dark brown glass gate of the museum. Passing through the gate, you enter the bright and spacious instruction hall and are greeted by an 18m-long and 3m-high giant relief sculpture, "To Defend Our Country With Our Blood and Flesh". The ceiling of the museum is made up with 15 square caissons from which hang 8 big ancient bells, symbolizing tocsins that sounded the alarm for the Chinese people to fight against the foreign invaders. The melodies of *《March of the Volunteers》* and *《March of the Eighth Route Army》* hang on the wall, revealing the strong will of the whole nation in resisting against the aggressors.

No.1 exhibition Hall on the left and the No.2 against exhibition Hall on the right display the photo pictures and historical materials of the September 18 Incident of 1931 to the surrender of the Japanese invaders in 1945.

The Landscape Hall is a scenery of the Museum. It's a modern three-dimensional display which reproduces the scene of the Japanese outrage in the Lugou Bridge area and teh sight of the Chinese people and army rising and fighting together against the Japanese invaders.

10

抗日遗迹

卢沟桥不仅是我国古代桥梁建筑史上的一颗明珠，而且是我中华儿女英勇抵抗日本帝国主义侵略的纪念圣地。

1937年7月7日，爆发了震惊中外的"卢沟桥事变"，从此中国人民开始了全面性的抗战。

自从1931年"九·一八"日军占领我东三省后，又步步紧逼，进军华北，包围北平，并不断在我卢沟桥地区大搞军事演习。其侵略野心尽人皆知，我爱国军民无不义愤填膺。二十九军军长宋哲元、副军长佟麟阁以"宁为战死鬼，不做亡国奴"的誓言，激励全军。当时驻守在卢沟桥的中国军队是二十九军一一〇旅二一九团的第三营长是金振中。在师长冯治安、旅长何基沣、团长吉星文的指挥下，三营在兵力上作了精心的部署，严阵以待。7月7日夜间，日军诡称在演习中丢失了一名士兵，要进宛平城搜查，我驻军断然拒绝。敌人的大炮机枪便向我宛平城里猛烈轰击。日本帝国主义蓄意策划的全面侵华战争终于爆发了。我守军抱着与卢沟桥共存亡的坚强决心，英勇杀敌，痛歼日本侵略者。这完全出乎敌人的意料，他们损兵折将，伤亡惨重，受到应有的惩罚。

赵登禹将军墓　The tomb of General Zhao Dengyu.

1937年7月8日，中国共产党为此向全国发出《通电》，要求实行全民族抗战。在民族统一战线的旗帜下，全国人民经过八年的浴血奋战，终于取得了中国近代史上最伟大的民族解放战争的全面胜利。

当年，在卢沟桥和京汉铁路桥头展开的肉搏战，回龙庙高地进行的争夺战，以及我国的军队和人民在战斗中留下的许多可歌可泣的英雄事迹，都已载入中国人民抗日战争的光辉史册，永志不忘。

现在宛平城墙上，有当年日本侵略军用大炮轰击的弹口和机枪扫射的弹痕。在卢沟桥文化旅游区的规划中，将宛平城作"七·七事变"时的战场，辟为抗日战争胜利纪念地，建纪念碑，修烈士陵园。原二十九军的旅长何基沣、营长金振中，于解放后相继逝世，遵照他们的遗愿，已将骨灰安葬在卢沟桥下，洒在永定河中。师长赵登禹将军墓建在宛平城东。

为纪念在"七·七事变"中牺牲的民族英雄，歌颂中国人民英勇抗战的光辉历史，纪念抗日战争爆发五十周年，中国人民抗日战争纪念馆于1987年正式对外开放。

Historical remains of the War of Resistance Against Japan

Lugou Bridge is not only a bright pearl in the history of ancient Chinese bridge construction, but also a sacred place where the Chinese people bravely rose to resist the aggression of Japanese imperialism against China.

On July 7, 1937, the 'Lugou Incident,' which shocked the country and world, raised the curtain of all-out resistance by the Chinese people against Japanese aggressors.

At that time, the Chinese garrison there was the Third Battalion of the 219th Regiment of the 110th Brigade, 29th Army, whose commander was Jin Zhenzhong.

Since the Japanese army had occupied the three provinces of Northeast China on September 18, 1931, it had pressed forward steadily, laying siege to Peking. Its aggressive intention was known to all, and the Chinese patriotic troops and people were filled with indignation. Song Zheyuan and Tong Lingge, the Army commander and Vice-commander of the 29th Army, swore an oath: "We must fight! We prefer to die fighting rather than be slaves of a foreign power." Under the direction of Feng Zhi'an, He Jifeng and Ji Wenxing (the commanders of the division, brigade and regiment), the commanders of the Third Battalion elaborately positioned their troops for battle. On July 7, the Japanese army, falsely alleging that it had lost a soldier in exercises, sought to enter the town to search for him, but the Chinese garrison refused flatly. The enemy then shelled the town violently with artillries and machine-guns.

Then, the all-out war of aggression against China which Japanese imperialism had planned for a long time broke out. Our garrision determined to defend Lugou Bridge to the death, and struck back at the aggressors, killing many of them. This exceeded the enemy's expectations and they suffered heavy casualties and deserved their punishement.

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In the first half of 1937, China was faced with crises. After over four years of preparation, Japan finally was ready to launch full-scale armed aggression in north China. One year before, the Japanese Hirota cabinet decided to increase the number of troops stationed in north China to four times the original number. The battle plan against China issued that same year also clearly directed that Japan was to fight in north, central and south China in 1937. By early 1937, Japanese troops in massive numbers were stationed to control the suburbs of Peiping, including Fengtai and Tongxian, Tanggu in Tianjin and the passes along the Great Wall, thus fulfilling their strategic encirclement of Peiping and Tianjin. The time for a comprehensive invasion of China had become ripe, and the Japanese warmongers at last kindled the flames of war at Lugouqiao (Marco Polo Bridge).

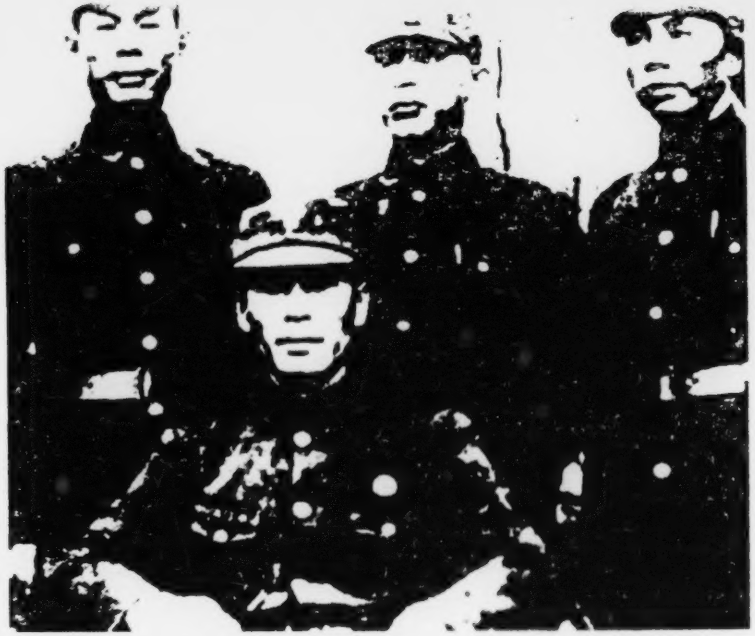
On the evening of July 7, 1937, a Japanese company went for a military exercise at Dragon King Temple, located north of Lugouqiao Bridge. At 11 p.m., on the excuse that a soldier was missing, Japanese troops requested a search in the county town of Wanping. The Chinese garrisons there refused this unreasonable demand, but soon the Japanese launched a fierce attack against Wanping town and Lugouqiao Bridge. Under the direction of Brigade Commander He Jifeng, soldiers of the 29th Army courageously resisted, thus firing the first shots in the nationwide War of Resistance.

The July 7th Incident marked the beginning of Japan's all-round war of aggression against China as well as the start of the nationwide War of Resistance Against Japan. Since then, under the banner of the Anti-Japanese National United Front initiated by the CPC, the Chinese people, united as one, waged their arduous War of Resistance sharing the bitter hatred of the enemy, one stepping in the breach as another fell. As a result, the China theatre became an important component of the international anti-Fascist war.

On the day following the July 7th Incident, the CPC published a circular telegram calling for the defense of Peiping, Tianjin and north China by armed force. On July 15, a CPC representative submitted "Declaration of the CPC Central Committee on Publishing the Cooperation Between the Communist Party and the Kuomintang" to the National Government, proposing that the Red Army change its name to the "National Revolutionary Army," and march to the anti-Japanese front under the guidance of the Military Commission of the National Government. Responding to the CPC's call, the democratic parties and people's organizations throughout China initiated a mammoth anti-Japanese, national salvation movement. Prompted by the nationwide anti-Japanese sentiments, Chiang Kai-shek delivered a speech in Mount Lushan on July 17, in which he expressed his resolution to resist Japan. This created conditions for the Communist Party and the Kuomintang to work together to save the country in times of national crisis.

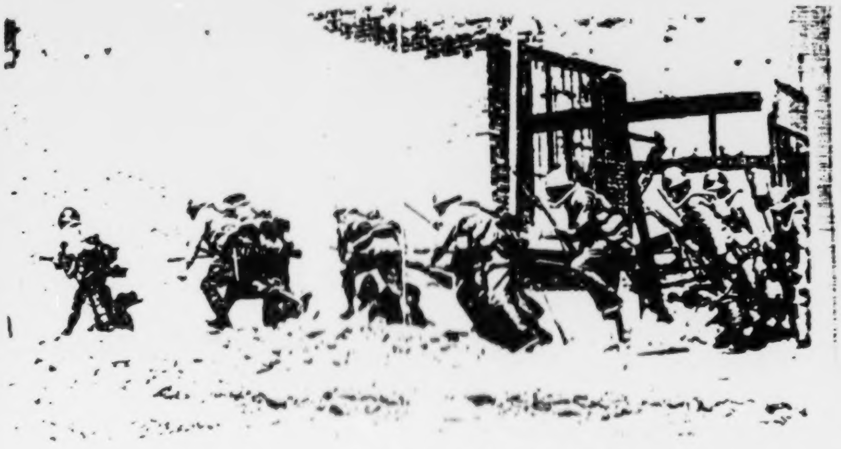
Japan started to increase its military forces in north China in mid July 1937. The Chinese troops fought life-and-death battles against the Japanese in Nanyuan, Tongxian (both in the suburbs of Peiping), Tianjin, and Langfang. Tong Linge, vice-commander of the 29th Army, and Zhao Dengyu, commander of the 132th Division, died for their country. On July 30, because of the great disparity in our strength and that of the enemy's, the 29th Army was forced to withdraw to the south. Peiping and Tianjin, important cities in north China, fell one after the other.

At this critical moment, after a series of talks, the Communist Party and Kuomintang finally reached identical views on the importance of uniting in the struggle against Japan. On August 20, the main force of the Red Army was redesignated as the Eighth Route Army of the National Revolutionary Army with three divisions under its command, and marched to the front. On October 2, the Red guerrilla forces in the 13 regions in eight provinces in south China were redesignated as the New Fourth Army of the National Revolutionary Army, and swiftly drove into central China. On August 20, the Kuomintang publicized the national combat grouping, dividing the whole country into five war zones under the unified command of the Military Commission. Thus was proclaimed the founding of the Anti-Japanese National United Front, and the War of Resistance Against Japan entered its arduous stage of strategic defensive.



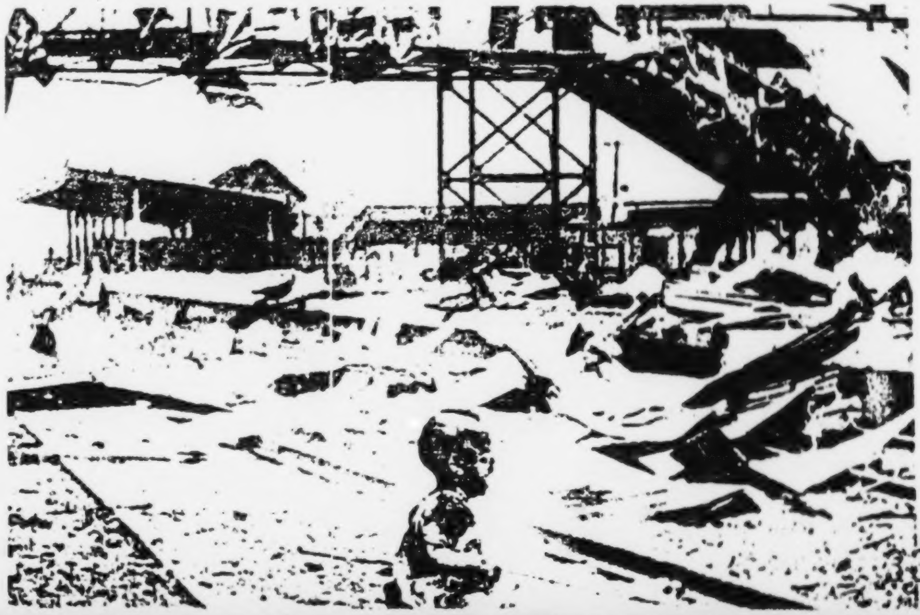
Xie Jinyuan (*sitting*) and his subordinates. When Japanese troops launched an attack on Shanghai on August 13, 1937, Chinese troops resisted tenaciously. Xie Jinyuan, deputy commander of the 524th Regiment, led his men in fierce battles to defend Sihang warehouses, during which 800 of his soldiers died a heroic death.

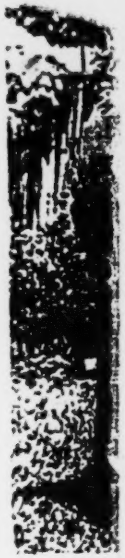
On September 24, 1937, Japanese troops occupied Baoding.



The Japanese launch a fierce attack on S[illegible]ghai

On August 28, 1937, Japanese planes bombed the southern railway station of Shanghai, killing more than 200 people on the spot and wounding countless others. Picture shows a famous photo of a wounded baby crying at the scene.





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At the Rape of Nanking: A Nazi Who Saved Lives

By DAVID W. CHEN

Yale Divinity School Lit

John Rabe, third from left, a German businessman, posed with five other Westerners in Nanjing, China 1938. Mr. Rabe, a Nazi Party member, helped save thousands of Chinese during the Japanese invasion.

When the invading Japanese Army overran the Nationalist Chinese capial in December 1937, soldiers embarked on a two-month rampage of ooting, rape and killing that left tens of thousands of Chinese civilians dead in what became known as the Rape of Nanking.

Now a recently unearthed diary reveals an unlikely rescuer of thousands of Chinese: a German businessman living in China who was the leader of the local Nazi organization.

The businessman, John Rabe, kept a 1,200-page diary that provides a rare third-party account of the atrocities. In it, he writes of digging foxholes in his backyard to shelter 650 Chinese and of repelling Japanese troops who tried to climb over the wall, of dashing through war-torn areas to deliver rice, and of stopping Japanese soldiers from raping Chinese women. He even wrote to Hitler to complain about the Japanese actions.

"These escapades were quite dangerous," he wrote in his diary. "The Japanese had pistols and bayonets and I — as mentioned before — had only party symbols and my swastika armband."

Mr. Rabe (pronounced RAH-bay), who died in 1950, lived and worked in China from 1908 to 1938. His diary sheds light on a heretofore little-known man, who, although a Nazi loyalist, risked his life and his status to save people who would later become his country's enemies. Indeed, Mr. Rabe's outspoken support for the Chinese upon his return to Germany appears to have ruined his career.

Some who have followed his case say that he, like Oskar Schindler, the German industrialist who protected Jews under very different circumstances, offers another example of the durability of humanitarian impulses in the cruelest of times.

Scholars say Mr. Rabe's diary, which includes reports from other foreign observers, photos and other memorabilia, is valuable not so much for revealing new historical facts, but because it provides an unusually detailed and personal account from a German witness to an incident considered among the most brutal in modern warfare. They believe the diary to be authentic, because American missionaries in China who were Mr. Rabe's contemporaries knew of his actions and supplied similar accounts of atrocities.

The diary also offers a counterweight to claims by some Japanese officials who have long denied either the existence or the scale of the massacre in Nanking, which is now known as Nanjing.

"It's an incredibly gripping and depressing narrative, done very carefully with an enormous amount of detail and drama," said William C. Kirby, a professor of modern Chinese history at Harvard University, who has read parts of the diary in German. "It will reopen this case in a very important way in that people can go through the day-by-day account and add 100 to 200 stories to what is popularly known."

The diary has only now come to light because of the efforts of Iris Chang, a Sunnyvale, Calif., author. While researching a book on the Nanjing massacre a few years ago, she stumbled upon a few references to Mr. Rabe's humanitarian efforts. She tracked down Mr. Rabe's granddaughter, Ursula Reinhardt, in Berlin, and upon discovering that Mr. Rabe had kept a diary, persuaded the family to make it public.

That will formally happen today at a news conference at the Hotel Intercontinental in New York, with Mrs. Reinhardt among those expected to attend. The public announcement is being organized by the Alliance in Memory of Victims of the Nanjing Massacre, a Chinese-American group, said Tzuping Shao, a past president. Eventually, copies of the diary are to be donated to Yale Divinity School Library and Nanjing Massacre Memorial Hall, in China.

Martha L. Smalley, research services librarian at Yale Divinity School, said Mr. Rabe's accounts are corroborated by documents on display at a current Yale exhibition called "American Missionary Eyewitnesses to the Nanjing Massacre."

The 1937 diary of an unlikely hero bears witness to Japanese atrocities.

One such missionary, Robert O. Wilson, a Harvard-trained doctor who worked in China in the 1930's, wrote of Mr. Rabe:

"He is well up in Nazi circles and after coming into such close contact with him as we have for the past few weeks and discover[ing] what a splendid man he is and what a tremendous heart he has, it is hard to reconcile his personality with his adulation of 'Der Führer.'"

It is not clear whether Mr. Rabe embraced the oppression of Jews and other groups in Nazi Germany. He lived outside Germany during the time of Hitler's rise to power, and there is no record of the extent of his activities in the Nazi Party after he returned to Germany in 1938, according to Ms. Chang. Because scholars, who received the diary only a few days ago, have not finished reading it, they cannot say if it contains expressions of anti-Semitism.

But Mr. Rabe was outspoken in his support for Nazism. In a lecture he delivered after his return to Germany in February 1938, he said, "Although I feel tremendous sympathy for the suffering of China, I am still, above all, pro-German and I believe not only in the correctness of our political system but, as an organizer of the party, I am behind the system 100 percent."

Born in Hamburg in 1882, Mr. Rabe spent much of his life in China working for the Siemens Company, rising to become its top representative there, selling telephones, turbines and electrical equipment. His children and grandchildren were born in China, and he had many Chinese friends. He spoke Chinese fluently.

But by 1937, Hitler's Germany was shifting its loyalties away from China and toward Japan. So when Japanese forces converged on Nanjing, many Germans who were working in China felt torn, Professor Kirby said.

Mr. Rabe was ordered by Siemens to leave for the safer grounds of Wuhan, a few hundred miles west on the Yangtze River. But he refused. Instead, he became chairman of a group of about two dozen German and American missionaries, doctors and professors who established a neutral zone in Nanjing as a haven for Chinese refugees.

It was a daunting task. Mr. Rabe witnessed people who were shot, doused with gasoline and burned alive. He saw bodies of women lanced with beer bottles and bamboo sticks.

In his diary entry for Jan. 1, 1938, Mr. Rabe wrote: "The mother of a young attractive girl called out to me, and throwing herself on her knees, crying, said I should help her. Upon entering [the house], I saw a Japanese soldier lying completely naked on a young girl, who was crying hysterically. I yelled at this swine, in any language it would be understood, 'Happy New Year!' and he fled from there, naked and with his pants in his hand."

In another entry, referring to the Chinese he had hidden, Mr. Rabe wrote that it was hard to sleep with 650 people snoring in his backyard. On Dec. 10, with water and power failing and the city ringed by fire, he noticed that his canary, Peter, sang in rhythm to the sound of gunfire.

Upon his return to Germany in February 1938, Mr. Rabe wrote a letter to Hitler, asking him to persuade Japan to stop the atrocities. But he was arrested by the Gestapo, interrogated for three days and ordered to keep silent on the subject.

From there Mr. Rabe's life headed into a downward spiral. Between 1938 and 1945, Mr. Rabe worked on and off for the Siemens Company, including a brief stint in Afghanistan.

As World War II intensified, Mr. Rabe wrote increasingly in his diary about hunger and the ravages of war; he and his family in Berlin had to eat nettles and acorn soup.

Because Mr. Rabe was one of the about 9 percent of Germans who were members of the Nazi party, he had to petition to be de-Nazified by the Allies after the war in order to hold a job. His first petition was denied, and Mr. Rabe had to appeal.

Ultimately, in June 1946, Mr. Rabe was granted de-Nazification status because of his humanitarian acts in China, according to Ms. Chang. But the investigation proved draining, and he died of a stroke in 1950.

"He was humiliated because he had to go through de-Nazification," Mrs. Reinhardt said in a telephone interview from her home in Berlin.

Mr. Rabe's diary may bolster the efforts of Chinese organizations like Mr. Shao's alliance, who contend that as many as 300,000 Chinese were killed in Nanjing massacres, to extract an apology, or possibly war reparations, from the Japanese Government. Unlike Germany, Japan has been perceived as resisting responsibility for wartime atrocities. Some high-ranking Japanese officials, including a former Minister of Justice, Shigeto Nagano, maintain the incident never happened.

Ms. Chang, whose book, "The Rape of Nanking: The Forgotten Holocaust of World War II," is to be published next year by Basic Books, said of Mr. Rabe: "I think he felt that he could make a difference, that if Germany knew what Japan was doing, then maybe Germany could have influenced Japan to stop it. It may have been naiveté. But to me, John Rabe is the Oskar Schindler of China, another example of good in the face of evil."

REMEMBER THE NEEDIEST!

Bea Liu in 1947 during her visit home from China.

Remembering China 1935–1945

A Memoir by
Bea Exner Liu

Minnesota Voices Project Number 76

New Rivers Press 1996

'he fetus was now big enough so they could tell the head from the tail, ıd know that the head was where the tail should be. They worked over ıe, but could not correct the problem. They told me to rest with my ıps elevated for two days and then come back. Still no luck, so they told ıe I would have to expect a breech delivery.

When I told Marian Manly, who was head of a school of mid-ifery, she said she had a trick which she taught to her midwives, and e would try it on me if I wished. She wouldn't do it until the eighth onth, as it might just possibly induce premature labor. At the proper ne she came to my house. She found the head and bent it forward, ııch made Sally uncomfortable so she gave a big kick and flipped ›und. Marian rolled up two bath towels and bound them against my ımmy to try to hold the position. At the next examination Dr. Hsu was :rjoyed to find the position correct. I confessed what we had done, l Marian had some very interested pupils at the maternity hospital.

The last few nights before Sally was born I slept at the hospital so ıot to risk having to argue my way through the city gate at night. The een bed ward was nearly empty, and the staff were sitting around the 'e making dressings or baby clothes.

One evening on my way over I sprained my ankle, so I didn't want ;o home the next day. Rather than keep me waiting in that condi- ı, they gave me quinine and castor oil to hurry things along. For rs I had very weak pains and made little progress. They said that 'n the pains got strong I could go to the delivery room, which I did. lay reading, a midwife sat near by making dressings.

I asked to be examined. She said, "At the rate you're going it will ıother couple of hours."

I thought, "Like fun I'll feel like this for two hours, but I'll wait ıty minutes before asking again." Before the twenty minutes were ıe water broke. The doctor rushed in and began to wash her hands. re she was done somebody was holding the head back with a ster- wel.

By the time I came out of the first delivery room, the other one ›ccupied, and someone was waiting for mine. Both rooms were antly in use from then on. The hospital that had been empty be- a beehive. Through the night more women kept coming, in vari- ages of urgency. They were examined as they came in. If there was they were sent to another hospital, or with a crew for home ry, but if they were too advanced they had to be taken in somehow. All sixteen beds were full, and doors were being laid on trestles to make more beds, with bedding brought from the patient's home. At five a.m. I heard someone say, "What are we going to do? We're running out of sterile dressings." Someone was sent in a rickshaw to borrow from another hospital.

Sally was a good-natured baby, but I had scarcely time to get acquainted with her before disaster struck. She was born November 21st. Soon after we got home I began feeling not quite well. I supposed it was just post-partum stress and would pass.

Early on Christmas morning, before Wally got back from Hua-ch'i, I felt uneasy enough so that I decided to go quickly and see Dr. Hsu before she might get away. She listened to me at the door and said I couldn't come into the maternity hospital because it might be something contagious. With such an insidious onset, it might be typhoid fever. I must go at once to the Central Hospital, taking Sally with me, and she would telephone them to be expecting me.

I went home, gathered up a few things and the baby, gave Tai Sao instructions about Peggy, and set out alone in a rickshaw for the Central Hospital on the other side of the city. Someone was waiting for me at the door, and what followed is best told in the poem which I wrote later:

TYPHUS AT CHRISTMAS

It was not a bed, it was a furnace,
And I the firepot.
They had taken my baby from me when I came
Alone in a rickshaw across the city,
And I did not know where she was.
I had to believe they knew what they were doing.
The vague forms that came and went,
Doctors and nurses.
Sometimes I caught words:
"The fever is awfully high."
"Could be typhus but I'm guessing typhoid."

Fire around me, in me;
I had to keep stoking the fire,
Find something of me to feed it with.
Typhus—

Don't know anything about it
Except that people die of it
In wars and disasters.
Something about rats? lice? fleas?
Typhoid, from dirty food or water,
Long and dangerous.
But I have to live!
I have a new baby.
She needs my milk and my love.
I'm too tired to think,
But just remember that one thing:
Sally needs me.

"Can you take a little tea?
I'll hold your head up. . . ."
"Try some eggnog. . . ."
I do try to do what they ask,
To keep my head clear long enough to swallow,
But trying brings on a coughing spell.
Leave me alone! Leave me alone!
But Sally needs me.
I must try.

My head is working better.
I ask the doctor,
"Is it typhus?"
"I'm not sure yet," he says,
"Typhus will last two weeks.
Typhoid takes longer.
Either way you are going to win.
You are a strong girl
And you have babies who need you."
I'm glad he didn't use double talk.
It's a game with death,
And Sally and I are going to win.

I call the nurse.
"Bring the baby to me.
I must feed her to keep my milk."

"I will ask the doctor," she says.
Sally is brought
To lie beside me briefly
Before her bottle.
She doesn't get much,
One side only . . .
It's too hard to turn over.

Tears, what's the sense of tears
Rolling down onto the pillow?
Sally had a rash,
And she sucked so little!
But we are going to win,
She and I.
I hate wet pillows:
Sweat, tears, it's wet so often.

I can chew now,
But the soft rice and pickles
Are hard to get down.
I do try.
I must eat to make milk;
I must eat for Sally.
I tell myself,
This is all they can afford,
There are so many sick.

But a nurse comes in
With a fresh loaf of bread,
Warm and fragrant.
Where did it come from?
She says, "The hospital matron
Knows how to bake bread.
She thought you might like it.
We'll keep it here,
And you can have a slice
Whenever you like."

She cuts the crisp crust
And spreads it with the lard

She keeps for my dry lips.
It is good.
I drift to sleep
With a warm feeling:
I'm not alone.
They really care about me.

To sleep . . . to dream:
I am a child of five
In my mother's kitchen.
The breeze blows the curtains
And brings in the fragrance of the lilacs.
Mother opens the oven
And takes out six golden loaves
More fragrant than the breeze.
I can't wait.
She cuts a crisp crust
And spreads it with butter.
If one must be sick
It is good to pass the time
Having such dreams.

When I wake it is no longer
Just Sally and I against death,
It is a crowd:
Husband and child at home,
Father and Mother half a world away,
The doctors and nurses,
And a woman I have never seen
Who cares enough to bake me bread.
And death has slunk away, overwhelmed.

I call for a slice of bread,
And now she has made marmalade for it.

There was a lot of typhus in Kweiyang at that time. It was the fleaborne, not the louseborne kind, but even so a serious matter. There was no way to prevent a flea from jumping on you in a rickshaw.

Sally was not kept in the nursery for fear of infection, but w
crib in my unheated room except at feeding time. She was rema
patient as she lay wet and neglected. The nursing school was havi
same problem I had had in teaching. The wartime standards
middle schools were so low that students were not prepared t
with what came next. The half-trained student nurses were inc
inept. Sally rarely had any care except at meal time.

Six nurses excellently trained in Hong Kong had co
Kweiyang to wait for their certification exams to come from Engl
they could not get them in Japanese-held Hong Kong. They wer
ing out at Central Hospital. Twice in three weeks one of them ca
her own time, built a charcoal fire in the room, and gave Sally a

My fever broke in two weeks, and in a few days more I c
home. They said I must give Sally a bottle because my milk woul
enough. With milk powder at $20,000 a pound, this was no la
matter. I soon noticed that she wasn't taking all the milk I had. S
got used to having it come easily from a bottle. I fed her every ti
wanted it, even if it was only fifteen minutes since the last, but
get her to take all I had. Within three days she was back on a fou
schedule, getting plenty.

Her skin, when I took her home, was like raw beef, but w
ular care it soon recovered.

After this experience of abandonment, it took her a long
learn to trust life.

read and write. Cora Deng, a graduate of the missionary Ginling College in Nanking who had discovered dialectic materialism while studying at the London School of Economics, used the Marxist writings as her text when introducing social consciousness to her charges.

Conditions for those with even less income than factory labourers were grim indeed. The old city and the more settled areas outside were extremely crowded. The deterioration of sanitary conditions meant that cholera and other communicable diseases were common. Fire was also a major problem since charcoal and dried reeds were the principal sources of fuel for most of Chinese households, and the houses themselves were constructed of wood. Furthermore, a large number of families lived on the boats which crowded the Whangpoo waterfront and Soochow Creek; boats with low, arched bamboo mats as their only protection. The men worked as casual labourers and performed odd jobs on the wharfs, while the women added to the family earnings by stitching old rags together to make shoe soles; or mending torn garments for other wharf coolies who had no families. Their earnings were never more than a few cents at a time.

Deaths from exposure and starvation were frequent. In 1935, when the compulsory registration of births and deaths first became law in Shanghai, there were 5,725 entries under the category of 'exposed corpses'; human remains left on the streets or wharfs until charitable organizations took them away for burial.

Shanghai, therefore, like comparable cities in the Europe and America, had its own, and perhaps larger, share of economic and social problems beneath the surface glitter and sophistication.

Follow 300 Jews in Kaifeng "to emigrate –

5

A Backward Glimpse Into the Jewish Community

DESPITE being relatively small in number, the Jewish community played a significant role in Shanghai life. Among their many business activities, they were important landlords, for example. With few exceptions, they fell into three groups: the Sephardim, the Ashkenazim, and the group of Europeans dominated by German Jews.

The Sephardic Jews were by far the most prominent. Among the first foreign traders in Shanghai. and bearing such names as Sassoon, Kadoorie, Ezra, and Abraham, they were part of the contemporary international mercantile community, in addition to enjoying business and personal links with the close-knit Jewish communities in Hong Kong and Bombay. At first they traded in raw cotton and general goods; then they took over the opium trade. In time, in Shanghai as well as Hong Kong and Bombay, they branched out into real estate, banking, shipping, warehousing, insurance, hotels, utilities, and other industries. Thus power and influence were gained as is well illustrated by the discovery that the names of thirty-eight prominent Sephardic Jews were among the 1932 list of the ninety-nine members of the Shanghai Stock Exchange.

Immediately following the completion of the trans-Siberian railroad and the pogrom in 1905, Russian Jews moved to Manchuria, with about 300 filtering down to Shanghai. After the Bolshevik Revolution in 1917, more than 10,000 Jews emigrated to Harbin. In the mid-1920s when White Russian and Japanese interests began to spread in Manchuria, many of the earlier immigrants moved southward to Tientsin

Wki

19

(Tianjin) and Shanghai, swelling the total Jewish population in Shanghai to almost 2,000.

The Ashkenazi Jews in Shanghai, mostly Russian but by then joined by stragglers from Lithuania as well, increased to more than 1,000 in 1924. They were not exactly welcomed by the Sephardic community, since they were not princes of commerce, but small businessmen engaged in the importing and exporting of such items as wool, bristles, and fur or door-to-door salesmen hawking rugs and other items. There were also differences of emphasis in religious beliefs and rituals, but among the Ashkenazi Jews were professional men trained as physicians and lawyers, for instance, and above all, there were musicians, who became a dominating group in both the Shanghai Municipal Orchestra and night club bands.

German and Eastern European Jews came to Shanghai in the years following 1938 as a result of Nazi persecutions in Europe. Some who were not permitted to enter other countries came to Shanghai as it was the only port that accepted people without passports or visas. They travelled by water, or by the Siberian Railroad to Manchuria, then from there to Japan. The Japanese consul at Vilna in Poland, apparently for humanitarian reasons, issued transit visas for those who possessed another country's visa, usually a Latin American country, but for those who did not have any visa at all, the destination was to be Shanghai. Among this latter group were the rabbinical staff and student body of the Yeshiva of Poland, which meant that, until the school moved to New York City after 1945, rabbis were trained in Shanghai.

When the Sino-Japanese conflict merged into World War II on 8 December 1941, a Japanese occupation of the International Settlement took place. Jews living there were treated according to their nationalities; those with Allied nationalities were interned. The large refugee community, either with

[illegible] Jews in Kaifeng [illegible] emigrated

'non-enemy alien' status or stateless, worked in the factories. In 1943, when special privileges enjoyed by foreigners in China came to an end as the unequal treaties of the nineteenth century were formally abrogated by agreement between China and the international powers, the Jewish population in Shanghai was estimated to number 25,000.

David Sassoon was the first Jewish trader in China. The Sassoons had been established in Baghdad for several generations by the time David Sassoon was born in 1793. Leaving Baghdad for Bombay in 1825 he organized a company to export raw cotton to China and Britain. At that time, the East India Company still maintained a monopoly on tea, but had adopted the practice permitting their staff deck space on company ships to carry private goods between India and China. Employees who later made names for themselves in Asia, like Jardine and Matheson, had used their allotted space to ship opium grown specifically in India for cash sale in China, despite the fact that it was banned by the Chinese authorities.

David Sassoon & Company, incorporated in London to buy and sell raw cotton, began to trade opium in the early 1830s. After the Opium War ended in 1842, the company moved into Hong Kong, and into Shanghai as soon as a British presence was established there. It was partly due to Sassoon's manipulation of the opium supply and the opium market that led Jardine, Matheson to abandon this commodity and diversify its interests in Hong Kong and China. After 1871, David Sassoon controlled the opium market but, nevertheless, the family had gained sufficient influence and power for his elder brother, Abdullah Sassoon, who had remained to supervise the family's business in Bombay, to become a member of the Bombay Legislative Council.

David Sassoon died in Bombay in 1864. He married twice, and had a number of sons who took turns in managing the

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offices in Hong Kong, Shanghai, and London. After David's death, his second son, Elias David Sassoon, established E. D. Sassoon & Company, and thereafter there were two Sassoon companies which became known by contemporaries as the Old Sassoon (David Sassoon & Company), and the New Sassoon (E. D. Sassoon & Company). A number of employees of Old Sassoon, such as Silas Hardoon, joined E. D. Sassoon & Company as partners.

Shortly after the arrival of the British consul at Shanghai in 1843, three young employees of David Sassoon & Company began working and living in Shanghai. These were E. J. Abraham, M. S. Moshee, and J. Reuben; the last a founder of the Jewish congregation, Sheerith Israel. They were quickly followed by other Jewish young men. At first, Sephardic men returned to Baghdad or Bombay for their brides, but eventually, as more Jewish families settled in Shanghai, marriage partners were chosen locally.

Despite being singled out by Cecil Roth in *The Sassoon Dynasty* as the one Jewish family of Shanghai closely associated with scholarship, the Abraham men were first of all merchants handling commodities typical of that time, including opium. Eleazer Abraham had come to China as a clerk in David Sassoon & Company. In 1843 he was in Hong Kong; by 1850 he was working in Shanghai. There is on record a law suit brought by E. D. J. Abraham against the Apcar Steamship Company, owned by the Sassoons, to recover opium that had been lost in transit.

The grandson of the first Abraham in Shanghai, R. D. Abraham, was chosen leader of the Jewish community, and served it well. His son, Ezekiel Abraham, recalled how the community had rallied to support the refugees from Eastern Europe and Germany in 1938 and 1941 when some 17,000 to 18,000 found their way to Shanghai. The Japanese commander had called in R. D. Abraham, as leader of the Jewish community, to tell him that a shipload of Jewish refugees had arrived. 'We cannot let them land,' said the Japanese. 'Why?' Abraham wanted to know. 'There is no place for them to live, and the refugees have no money to feed themselves', reasoned the Japanese. 'In that case,' pronounced Abraham without a smile, 'you will just have to shoot all of them, because there is no other place on earth for them to go.' Then he paused for a few moments before announcing, 'or, we can open the Sassoon warehouses in Hongkew to house the refugees, and put them to work in the factories.'

Million 30n. Jews in Hongkew no emigrants

Edward Ezra was the first person born in Shanghai and educated at the Shanghai Public School to be elected to the Municipal Council. By 1900 he had switched from the opium trade to large-scale real estate construction and management with projects such as a modern housing development on land bounded by Nanking, Chiukiang, and Szechuan Roads valued at 1,000,000 taels. The Ezra family hotels included the Astor House Hotel which attracted a socially prominent clientele, although it was later taken over by the Kadoorie interests. N. E. B. Ezra founded and edited the Anglo-Jewish weekly newspaper, *Israel's Messenger*, from 1909 to 1935, a publication which became the official organ of the Shanghai Zionist movement.

Silas Hardoon alone among the Shanghai Jewry was not spoken of as the head or a member of a family, but always as an individual. There is so much information on him that it is difficult to distinguish fact from fiction, but there is no doubt that Hardoon was a colourful as well as interesting personality. He was also extremely wealthy. Although elected to the Municipal Council of the International Settlement as well as the Conseil municipal of the French Concession, it was understood that Silas Hardoon purchased this honour by meeting the cost of paving Nanking Road.

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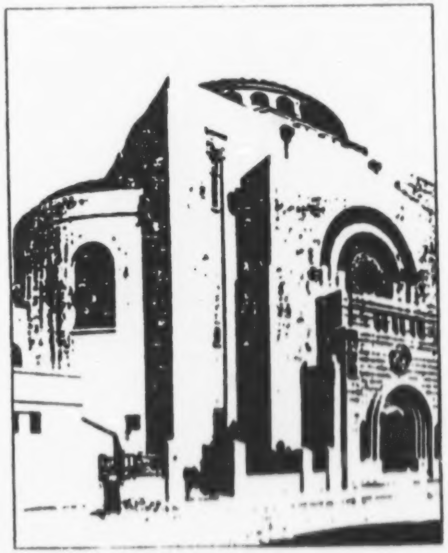
Hardoon's personal life was also unusual. He married, by both Jewish and Buddhist rites, a Chinese woman reputed to be of brothel origin, and they adopted a number of Chinese and Eurasian children. The Chinese children took the surname of Madame Hardoon, Lo, and the Eurasian children the surname of Hardoon. The Hardoons' opulent life-style was particularly noted with the Aili Garden designed to be in the grand style of traditional Chinese gardens, boasting also a temple and a school. After the fall of the Ch'ing dynasty in 1911, it was said that the Hardoons assumed the life style of the court by entertaining impoverished imperial concubines and employing eunuchs as retainers.

Actual facts known about the Hardoons are less flamboyant. Silas Hardoon was born in Baghdad, and in 1851, at the age of five, his family moved to Bombay where his father worked for the Sassoons. In 1873 Silas moved to Shanghai to work for the Sassoons as a clerk. His keen business sense soon enabled him to acquire a personal fortune by property speculation. Instead of buying expensive land in the British Settlement, he bought properties in the suburbs both for himself and for the Sassoons. Later, when the settlement expanded to include this area, land values skyrocketed, and it was recorded that Hardoon had made as much as 500 million taels in one single transaction.

Hardoon had married a Chinese woman, and had little to do with Jewish religious or social life in Shanghai, despite the large contribution he made to the construction of the Beth Aharon Synagogue for the orthodox congregation Sheerith Israel. Although he was elected to both the Municipal Council and the Conseil municipal, both before and during the Revolution of 1911, Hardoon and his wife gave sanctuary to revolutionaries in the Aili Garden. Whether they contributed money to the revolutionary cause and, if so, how much, has not been ascertained. Silas Hardoon died in 1931 and was buried in the Aili Garden, but this final act once more angered the Jewish community since the garden was not consecrated ground.

By the 1920s there were two synagogues in Shanghai: the Ohel Rachel Synagogue built by Jacob Sassoon for the congregation Beth El, and the Beth Aharon Synagogue built on Museum Road with funds contributed mostly by Hardoon to a design which included space for a Hebrew school as well as a ritualarium (Fig. 5.1). The Ohel Moshee was built in 1941 in Hongkew for a congregation of mostly German and Eastern European Jews. A Jewish cemetery constructed in 1862 on Mohawk Road was destroyed during the Cultural Revolution a century later.



5.1
The Beth Aharon Synagogue, built in 1900, was used as a warehouse when the congregation left Shanghai. It was demolished in 1987

After World War II ended in 1945 the Jewish refugees from Europe left Shanghai to settle in the United States, Canada, Australia, or Israel; long-term residents left after the communist victory of 1949. Of the 543 Jews remaining in China in 1956, 231 of them were living in Shanghai. Out of the total, 402 were classified as Soviet citizens by the Chinese government and, in consequence, were not able to obtain the necessary papers to emigrate. R. D. Abraham, still leader of the Jewish community at that time, learned through a BBC broadcast that David Marshall, a noted Jewish lawyer from Singapore, was being invited to visit China. He wrote to Marshall, and asked him to intervene. The lawyer was able to speak to Premier Chou Enlai (Zhou Enlai) who initiated arrangements for the stranded group to leave China.

Only one Jewish woman, a 75-year old by the name of Agre, who although born in Russia was officially listed as stateless, remained in China by 1983. The last Jewish resident in Shanghai, a Max Lieberman, died in 1982.

allow 311 Jews in Kaifeng to emigrate –
not [illegible]

6

Vestiges of Old Shanghai

SHANGHAI at the end of the twentieth century, noisy and over-crowded, remains vibrant still. The Bund, with buildings which have become architectural monuments to the city's more glorious days, has remained intact, and well-known streets, such as Nanking Road, also survive with few changes. As a result, the centre of the city at least continues to be recognizable to visitors who can remember Old Shanghai.

As the People's Liberation Army entered Shanghai in May 1949, many foreigners as well as Chinese residents left for Hong Kong or other places outside China. The number of British residents, for instance, dropped from 4,000 to 2,000 within a few weeks. From 14 May onwards, sounds of gunfire could be heard on the outskirts of the city. On 19 May, residents looking out of Broadway Mansions were flabbergasted by the sight below. Soochow Creek, ordinarily choked with traffic, was completely empty—'not one ship, not one junk, not one sampan'. On 24 May 1949, the Communist take-over of the city was complete, signalling the demise of Old Shanghai. Its former residents began to make contributions elsewhere. In Hong Kong alone, among other successes, they amassed the largest commercial shipping fleets in the world, and created the textile industry. They also supplied the territory with electric power, and produced garments, watches, and jewellery. The film industry, organized by the moguls of Old Shanghai, introduced *kung-fu* to the international vocabulary.

Metropolitan Shanghai has expanded considerably since 1949, with satellite towns spreading out in all directions. Housing

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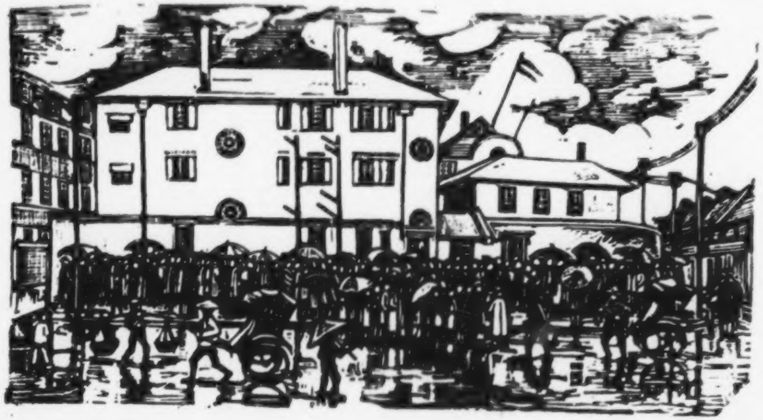

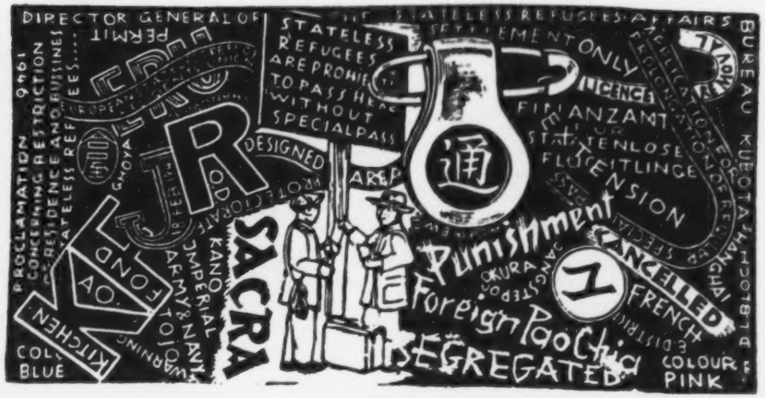
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David L. Bloch
Woodcuts
1943-45

The Shanghai Jewish Ghetto, 1940-1947

Claus W. Hirsch

Historical Background

The Chinese port city of Shanghai went through several "waves" of Je ish immigration starting in the second half of the nineteenth century a culminating in 1941. The first group, primarily from Baghdad, includ such famous Sephardic families as the Sassoons, Hardoons, Kadoories, I ras and Solomons. These pioneers came to Shanghai, sometimes by wa of India, as they expanded their trading empires to China. It is estimat that this Middle Eastern contingent numbered some 700 at its peak.

The second group of Jewish immigrants to Shanghai came from Russ Many landed in Shanghai after first establishing themselves in Harb Manchuria, or in Tientsin, China. Author David Kranzler reports th some had come as early as 1905 but that the surge came after 1917, esp cially in the early 1920s, with the Russian-Jewish population estimated 800-1,000 in 1924. It increased to over 4,000 by the late 1930s.

The third and largest group of immigrants came into China, mostly fro Germany and Austria, on the heels of Hitler's rise to power. Some, esp cially medical doctors, started coming in the early 1930s, but the real wa began after *Kristallnacht* on November 9, 1938. Most countries had bro en off diplomatic relations with Germany in 1939, but the city of Shangh which, because of its unique quasi-colonial status, remained "open" and quired no visa of immigrants, became a magnet for those who made a l dash for freedom. By summer 1939, immigration had reached fever levels— which frightened the leadership of the local Jewish community well as some international relief agencies. They feared that the refug population might surge from its mid-1939 level of about 14,000 to 2 25,000 within a matter of months, overtaxing both housing and emplo ment. As a result, they lobbied both friendly and enemy governments stop the wave of immigration. The irony of this state of affairs is not l on people like me, who came to Shanghai only at the end of 1940! I these local leaders prevailed in stopping the flow of immigrants, I sur would not be here.

Berlin-born Claus Hirsch was part of the Shanghai refugee community.
This article is excerpted from a longer piece published in
DOROT: Journal of the Jewish Genealogical Society of New York
Mr. Hirsch is also an editor of LBI's genealogical publication, Stammba

A fourth but smaller wave of about 1,000 Polish refugees arrived under dramatic circumstances in 1941 when the Mir Yeshiva and others arrived in Shanghai after having spent time in transit under the hospitality of the Japanese (and a tiny Jewish colony there) in the city of Kobe.

Living Conditions

Families who had led comfortable lives in countries with temperate climates were in for a rude awakening in Shanghai. In the summer they experienced tropical heat and torrential rains. In the winter they were exposed to cold, humid air, most of the time in unheated homes. There were also many tropical diseases like beriberi, smallpox, typhus and cholera, which were hard to treat, both because of their resistance to known medicines, and often the lack of medicines themselves. Such diseases were a leading cause of death among refugees.

Getting a well-balanced diet also was a major problem, especially after Japan entered the Pacific War in December 1941. Sanitary conditions were abominable and one could not drink tap water for fear of contracting dysentery. Milk was taboo, fresh fruits and vegetables (fertilized by "night soil") were dangerous unless first washed with a special chemical solution, and meat products usually were not available.

Jewish Refugees in the used clothes market in Kunping Road

Housing was a problem for virtually every refugee. Those who h come before 1937 generally settled in an area called the French Conc sion or Frenchtown, where there were comfortable houses on tree-lin streets. Those who came later, especially in 1939 and 1940, were general placed in Hongkew, a poor district adjacent to the International Settleme This is where thousands of Japanese had settled after the start of the Sin Japanese War in 1937.

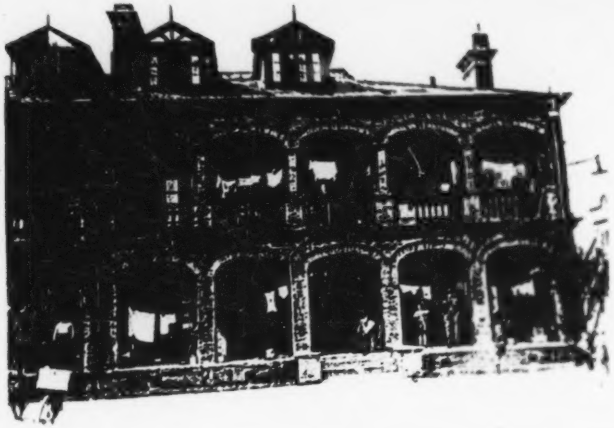
Much of Hongkew was bombed out during the hostilities, and even t houses which were left intact or built subsequently were generally tiny an with a minimum of amenities. Indoor plumbing and heating were raritie I well remember my mother frantically fanning a hibachi-type stove in o der to keep it lit as she prepared a hot meal for her family. If large quan tites of hot water were needed, one went to a "hot water shop" and for pe haps a penny had one's container filled.

My own family of four lived in a one-room flat in a small, three-sto house for nearly seven years. This was not uncommon. Several thousan refugees lived in one of the six *Heime*, or homes, which were convert barracks or schools, with an average population of 500 per house. In som of the *Heime*, men and women lived in large dormitories segregated b sex, with desperate conditions and virtually no privacy.

Schooling

Those refugees who arrived in Shanghai during the middle 1930s and late as the opening months of 1939, generally attended the Shanghai Je ish School, an institution with Sephardi roots. When it became overcrow ed, a new school known as the SJYA (Shanghai Jewish Youth Associatio School was opened in the Hongkew section. As this was financed by t Iraqi philanthropist Sir Horace Kadoorie, it was also affectionately call the Kadoorie School. (The 90-year-old billionaire now lives in Ho Kong.) This school, which my brother and I attended, had a maximum e rollment of 700 and taught a variety of secular subjects including Fren but also Hebrew and the Bible. During the Japanese occupation we w forced to study Japanese. The language of instruction was English.

There was also another, much smaller, school known as the Freysin School. It had a maximum enrollment of 150 students, covered the el mentary and middle school levels, and also offered English-language i struction in evening classes for several hundred adults. In addition to the secular institutions, there were yeshivas attended by the children of ma Polish refugees.



One of the "Heime" used by the refugees

Living conditions in a "Heim"

Religious and Cultural Life

Several Reform and Orthodox synagogues existed in Shanghai and the SJYA School offered Friday evening services (I sang in the choir). There were also six cemeteries established by the Jewish community, with the attendant Chevrot Kadisha or burial societies.

Cultural life was enriched by the presence of many professional musicians and actors among the refugees. There were some operas performed and concerts held, albeit under austere conditions. There were also several German- and Jewish-language newspapers (some daily and some weekly) published within the community.

The synagogue choir, Jewish Choral Society Hazamir

The Nazi Influence

The Jewish refugee community lived in an uneasy state of truce with the Japanese military government. The refugees, unlike the American and British citizens of Shanghai, were not subject to incarceration. The Japanese, it seems, were completely confused on how to treat this minority group. They knew of, and were grateful to, the Jewish financier Jacob Schiff, of the investment banking firm Kuhn, Loeb & Co., who arranged financing for the Japanese government during the Russo-Japanese War of 1905. They also had a wildly exaggerated notion of the power of Jews on the world stage—some even thought that Franklin D. Roosevelt and J. P. Morgan were Jews. With this in mind, the Japanese wanted to hedge their bets—just in case they lost the war!

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The Nazis meanwhile tried to influence the Japanese occupying powers in Shanghai and suggested a number of ways to implement "the final solution." One plan called for the establishment of a concentration camp on a nearby island. (Several canisters of Zyklon gas actually were found in some German factories in Shanghai after the end of the war.) Another plan suggested by the Gestapo to their Japanese Axis partners would have caused a complete roundup of the Jewish refugee community while they were worshipping on Rosh Hashanah—and their subsequent placement on barges. The barges would then be torpedoed or set adrift, leaving the refugees to starve. The community was spared this fate by a leak from Shibata, the Japanese Vice-Consul who was sympathetic toward the Jewish community and disgusted by the Gestapo agents in Shanghai.

In 1943 the Nazis did prevail on the Japanese to place the refugee community within the confines of Hongkew. This then became a ghetto. Residents could not leave the area without a pass issued by a tyrannical and psychotic Japanese functionary named Goya. Many could not get the needed passes in order to pursue employment in the commercial area outside the ghetto, and the suffering of the war was exacerbated. For a time, some of the refugees (like my father) refused to ask for charity and lived on the proceeds of sales of personal possessions.

The ghetto population totalled 14,245 in late 1944, according to numbers of the Emigrant Residents Union quoted by David Kranzler. By place of origin these were 57% German, 28% Austrian, 9% Polish and 2% Czech. About 87% of the city's refugees were Jewish. (It should be noted that the total refugee community has been estimated at 18,000; many of those who had arrived before 1937 were exempt from the 1943 mandate to live in the ghetto.)

Wartime conditions made it impossible for many if not most of the refugees to earn a normal living. Hence the need for outside assistance was vital, and the American Jewish Joint Distribution Committee (JDC or "Joint") played a major role. Local philanthropists like Sir Victor Sassoon also helped, as did a grudging Russian-Jewish Ashkenazi community. But the JDC under the leadership of Laura Margolis deserves major credit for keeping many families alive, even if the level of assistance at times averaged only $2.00 a month per family!

For further information on this significant Asian-Austrian-German wartime community, the book *Japanese, Nazis and Jews: The Jewish Refugee Community of Shanghai 1938-1945* by David Kranzler (Yeshiva University Press, 1976) remains the definitive work on the subject. In it Dr. Kranzler discusses virtually every important aspect of the community.

Exhibition Highlights

Lobby Display

Hugo Burkhard
Tanz Mal Jude! Von Dachau bis Shanghai. Nuremberg, 1967

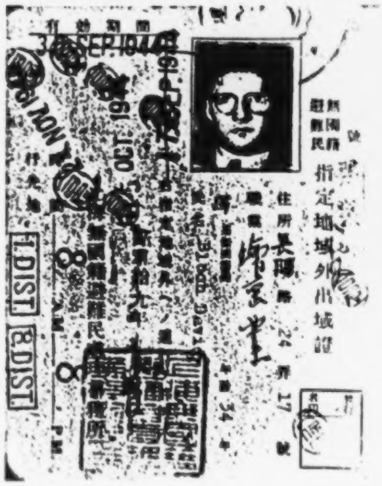
Ossi Lewin
Almanac Shanghai
Shanghai, 1946/7

Franziska Tausig
Shanghai-Passáge: Flucht und Exil einer Wienerin
Vienna, 1987

Alfred Kneucker
Zuflucht in Shanghai: Aus den Erlebnissen einesoesterreichischen Arztes in derEmigration, 1938-1945
Vienna, 1984

Ernest Heppner
Shanghai Refuge: A Memoir of the World War II Jewish Ghetto
Nebraska, 1994

Video tape of the German documentary *Flucht nach Shanghai*, one hour



Second Floor - Main Gallery
Art and Cultural Life in Shanghai

Hans Jacoby:
Portrait of Mr. La
Drawing, 1941

Portrait of Bao Bao
Chinese Maid of
Professor Willy Tonn
Oil on Canvas, 1940's

Hans Jacoby:
Chinese Theater Masks
Oil on canvas, 1941

Portrait of a Religious Figure in Shanghai
Drawing, 1943

David Ludwig Bloch:
Chinese Street
Print, handcolored, 1940's

Greeting Cards
Prints, 1940's

Under Kutoba. Hoya Regime, Shanghai
Print, 1943-1945

Shanghai, 1947
Print

Shanghai Ghetto
Print, 1943-1945

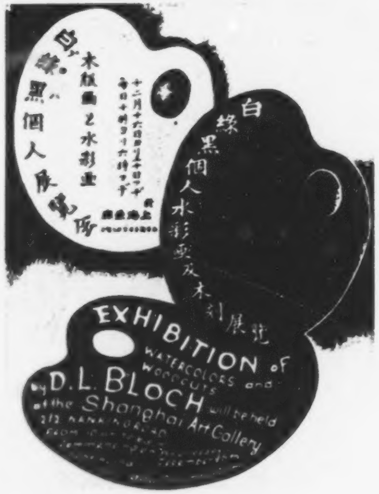
The Wailing Wall at the Corner of Chusan and War Roads
Drawing, 1940's

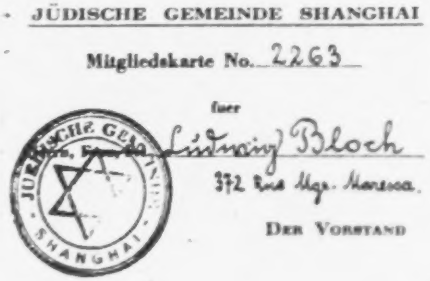
Street Scene
Water Color, 1940's

Yin and Yang
Book of Woodcuts
Shanghai, 1948

Max Heiman
Self-Portrait
Pencil and ink, 1942

Schiff
Chinese Woman in Shanghai
Drawing, 1943


白緣黑個人水彩畫及木刻展覽
EXHIBITION of
WATERCOLORS and WOODCUTS
by D.L. BLOCH will be held
at the Shanghai Art Gallery


JÜDISCHE GEMEINDE SHANGHAI

Mitgliedskarte No. 2263

fuer

Ludwig Bloch
372 Rue Mgr. Maresca.

DER VORSTAND

Paul Fischer
Self-Portrait
Drawing and photo, 1943

Hans Bernfeld
Street Scenes
watercolors, undated

Second Floor Gallery

Community Life: Chronology of Events and Documents
Newspaper clippings, archival material, and posters documenting the cultural religious and other aspects of life

The Jewish Community of Shanghai: A Photographic Overview
Over 30 photographs documenting all aspects of daily life.

A Family Emigrates to Shanghai: The Buky's
Photos and personal documents, newspaper clippings telling the story of how the Buky family made it to Shanghai.

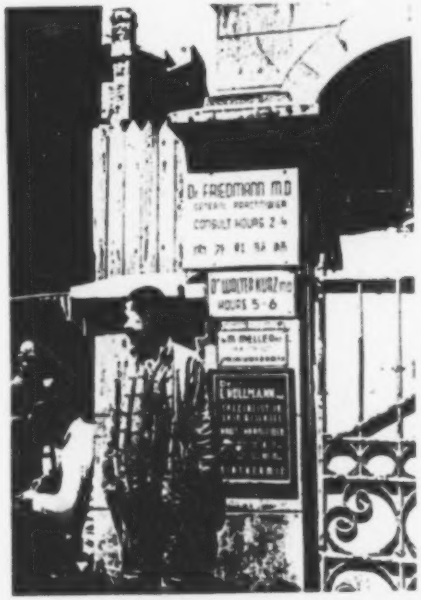
The End of the Shanghai Ghetto
Newspaper clippings, letters and photos that chronicle the final days of the Shanghai refugee community.

Willy Tonn and the Asia Seminar
The history of this unique university for emigrants is traced through announcements, membership cards, newspaper clippings and booklets

29

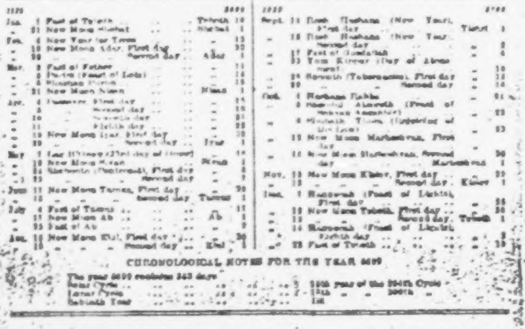
On Chu San Street,
The "Kurfuerstendamm
of Hongkew."
Refugee physicians
advertise their practices.
(left)

Coffeehouse in
Shanghai (A bit of
Vienna in China)
(below)


Dr. FRIEDMANN M.D
CONSULT HOURS 2-4
Dr WALTER KURZ MD
HOURS 5-6

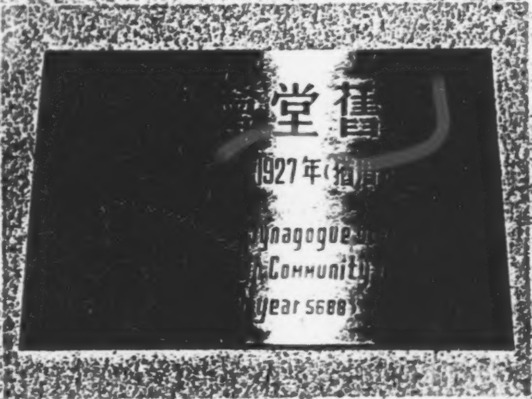
Jewish refugee girls learning needlepoint

BETH AHARON
SYNAGOGUE
50, MUSEUM
[illegible]
DEMOLISHED
1986



JEWISH CALENDAR 1939

CHRONOLOGICAL NOTES FOR THE YEAR 5699



The Ohel Moishe address:
62 Chang Yang Road
Shanghai 200082, China
Tel: (021) 512 0229
Contactor: Zhu Wei

Ohel Moish Synagogue
(Old Site) Administrative Committee

Editor: Deke Erh

OLD CHINA HAND PRESS

A PLACE OF REFUGE
1939-48

HONGKOU SHANGHAI
CHINA

14. A street plan of the International Settlement in 1935.

15. The Grand Canal, completed in the seventh century to link northern China to the rice producing Yangtze Delta, is reached from Shanghai via Soochow Creek.

The Ohel Moishe Synagogue and Jewish Refugee Area in Hongkou District

At the beginning of this century, a group of Russian Jews came to Shanghai via Harbin and Tianjin because Jewish people were persecuted and massacred on a large scalein Russia and East Europe. Then they settled down in Shanghai. With more and more Jews coming to Hongkou, a Synagogue named Ohel Moishe was built nearby in 1907. Later the Ohel Moishe Synagogue moved to the new site of Ward Road, now 62 Changyang Road, Hongkou District. Rabbi Meyer Ashkennazi who enjoyed high prestige was the chief rabbid Ashkenazim community in Shanghai.

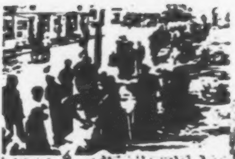
Since 1933, Hitler began his anti-Jews compaign. Consequently, thousands of Jews escaped from Germany and some came to Shanghai suffering a lot. Particulary from 1937 to 1941, several ten thousand Jewish refugees came to Shanghai from Germany, Austria, Poland, Lithuania and Czechslovak, etc. and many settled down in Hongkou. After December, 1941, when the Pacific War broke out, Nazi persuaded Japanese to persecute Jews in Shanghai. In February 1943, Japanese Authorities declared to establish the so-called "Designated Area For Stateless Refugees" and ordered forcefully all Jewish refugees to move into the area within a month. This "Designated Area" was from west Gongping Road to East Tongbei Road, from south Huimin Road to North Zhoujiazui Road. At that time several ten thousand Jewish refugees lived there. The Ohel Moishe Sybagogue was just in the "Designated Area" and therefore synagogue became the main religious place of Jewish refugees. Jewish Youth Movement — Betar once set up their headquarter in the Ohel Moishe Synagogue.

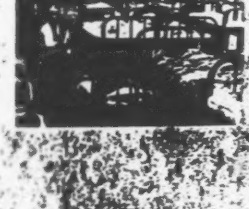
1945
1945
1945
指定地域外出域證
RESIDENT CE
居住
上海

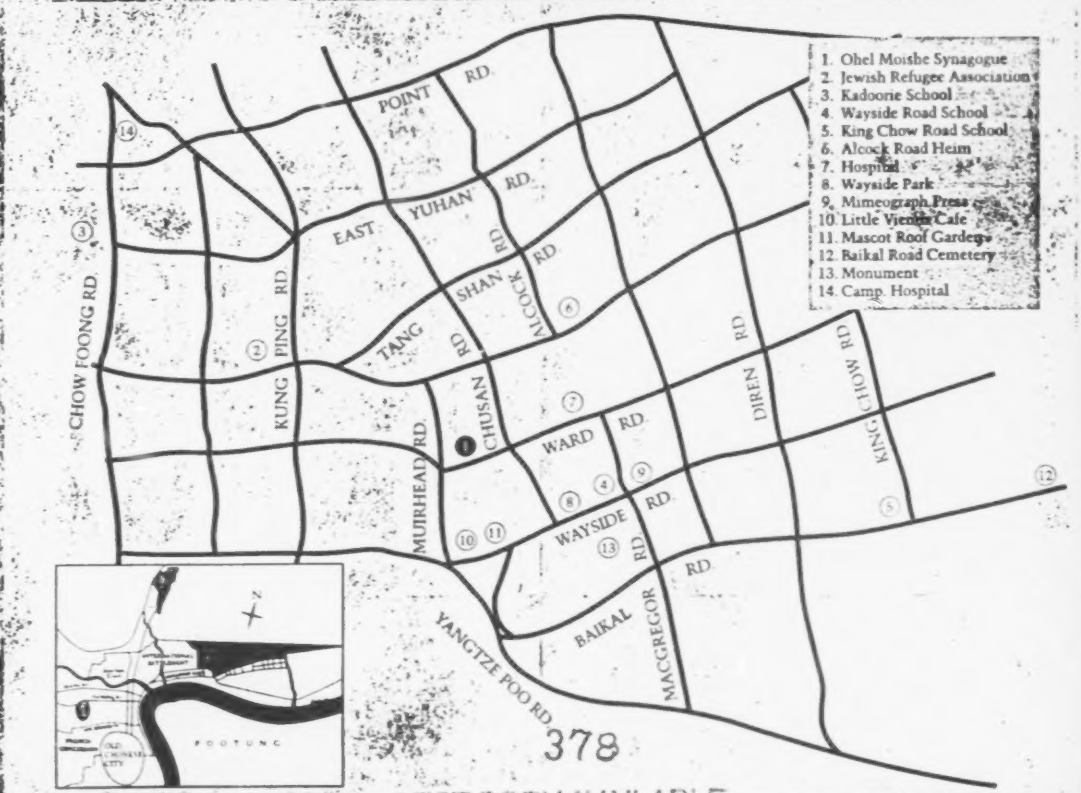
Then the conditions were deplorable and hard. Crowded into unsanitary flats, most of them lacked foods and clothes without heaters in winter. From 1943 to 1945, several hundred old people and children died of illness and weakness. However, most of them survived to the end of the war. Every profession was represented among these refugees: doctors, engineers, lawyers, musicians, professors, actors and writers. Under the most difficult conditions, the refugees helped and encouraged each other. Newspapers and magazines were published, musical performances and lectures provided, schools opened and concerts given. These Jewish refugees lived friendly in the lanes with their Chinese neighbors, suffering their hardships and developing their friendship.

In August 1945, the Second World War came to an end. Japan declared to surrender unconditionally, and the "Designated Area" couldn't exist any more. After war, Jewish refugees gradually left. But what they could not forget was that Shanghai had been truly a precious place of refuge to Jewish refugees so that could survive Nazi holocaust fortunately.

Today, the Hongkou District Government opens the Ohel Moishe Synagogue as a small museum and memorial tablet in memory of Jewish refugees has been erected in Huoshan Park nearby. We warmly welcome Jewish friends all over the world, especially former Jewish refugees in Shanghai, to Hongkou District to look round, to visit old places and people, and to look for their roots so as to improve the traditional friendship between the Chinese and Jewish people one generation after another.






1. Ohel Moishe Synagogue
2. Jewish Refugee Association
3. Kadoorie School
4. Wayside Road School
5. King Chow Road School
6. Alcock Road Heim
7. Hospital
8. Wayside Park
9. Mimeograph Press
10. Little Vienna Cafe
11. Mascot Roof Gardens
12. Baikal Road Cemetery
13. Monument
14. Camp. Hospital
POINT RD.
EAST YUHAN RD.
TANG SHAN RD.
ALCOCK RD.
CHOW FOONG RD.
KUNG PING RD.
MUIRHEAD RD.
CHUSAN RD.
WARD RD.
WAYSIDE RD.
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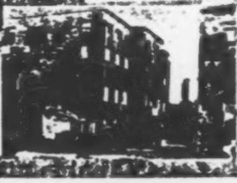

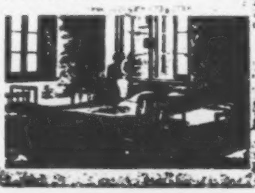

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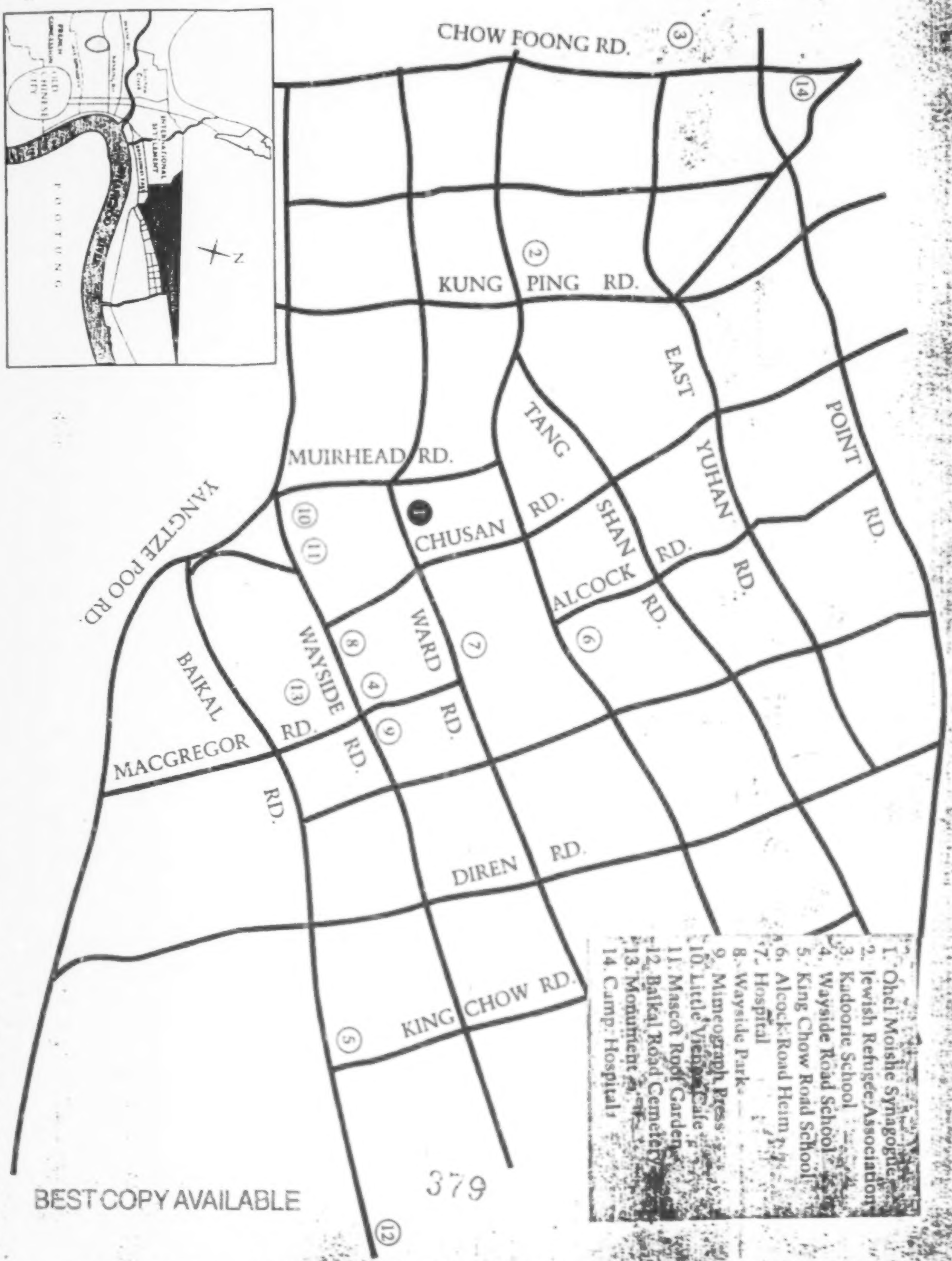
FRENCH CONCESSION
OLD CHINESE CITY
INTERNATIONAL SETTLEMENT
POOTUNG
N
CHOW FOONG RD.
KUNG PING RD.
MUIRHEAD RD.
CHUSAN RD.
YANGTZE POO RD.
TANG SHAN RD.
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1. Ohel Moishe Synagogue
2. Jewish Refugee Association
3. Kadoorie School
4. Wayside Road School
5. King Chow Road School
6. Alcock Road Heim
7. Hospital
8. Wayside Park
9. Mimeograph Press
10. Little Vienna Cafe
11. Mascot Roof Garden
12. Baikal Road Cemetery
13. Monument
14. Camp Hospital

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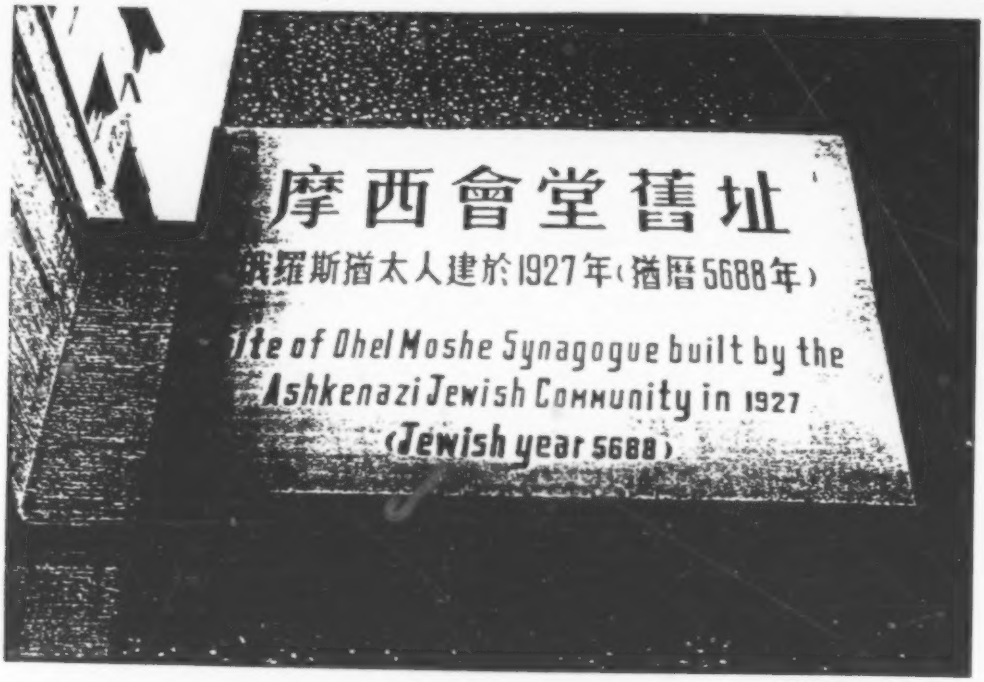
摩西會堂舊址
俄羅斯猶太人建於1927年（猶曆5688年）
ite of Ohel Moshe Synagogue built by the
Ashkenazi Jewish Community in 1927
(Jewish year 5688)

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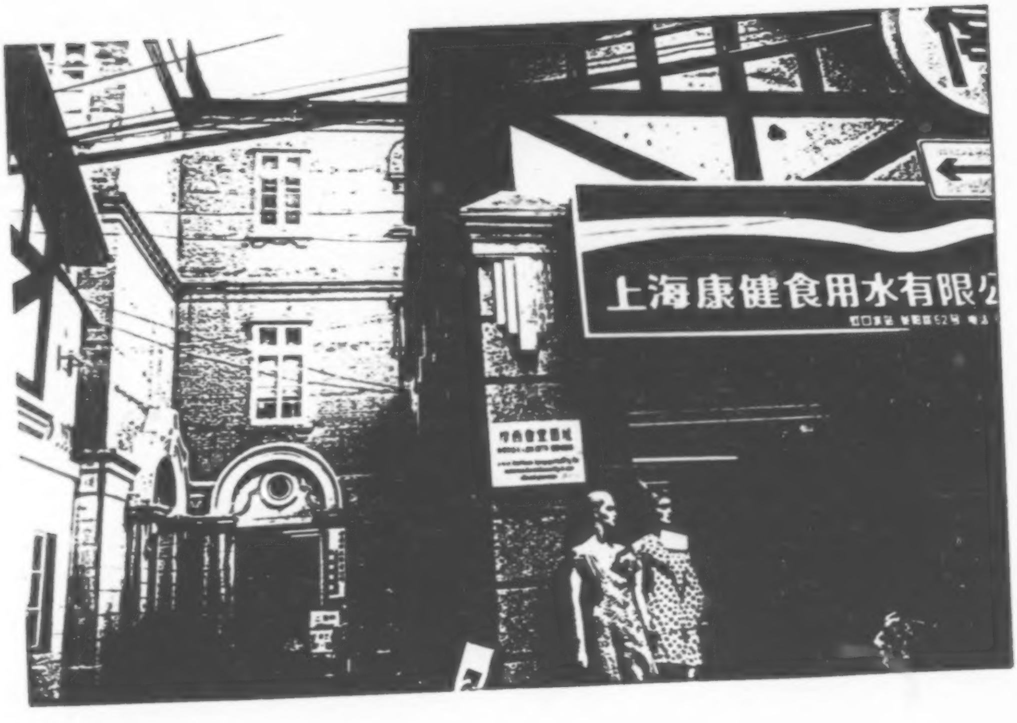
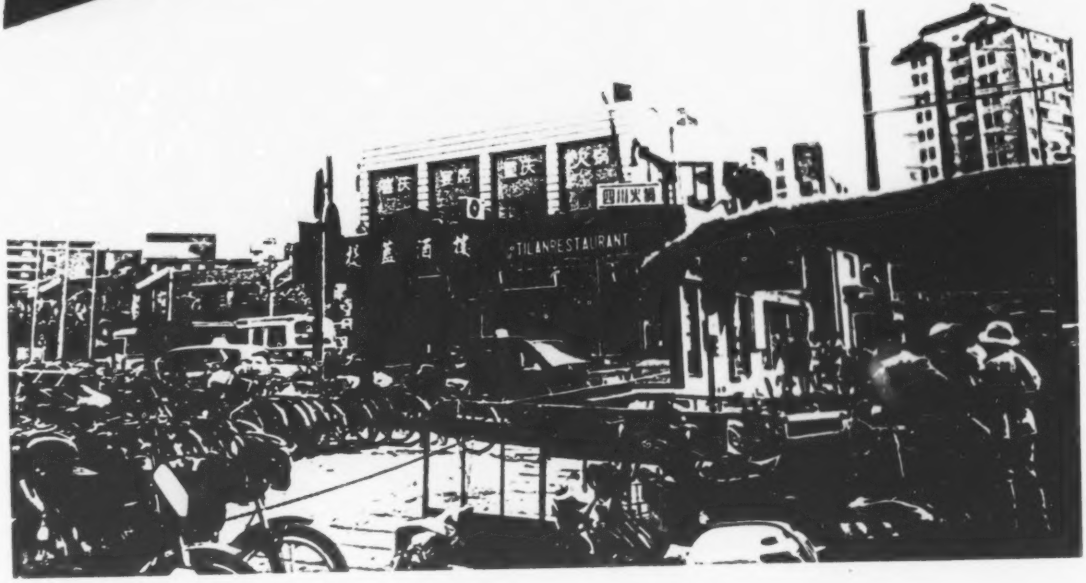

上海康健食用水有限公

Photographs by Diane Isaacs
8/2/96
numbers refer to map locations.

① Inside Ohel Moshe Synagogue


四川火锅
提蓝酒楼
TILANRESTAURANT

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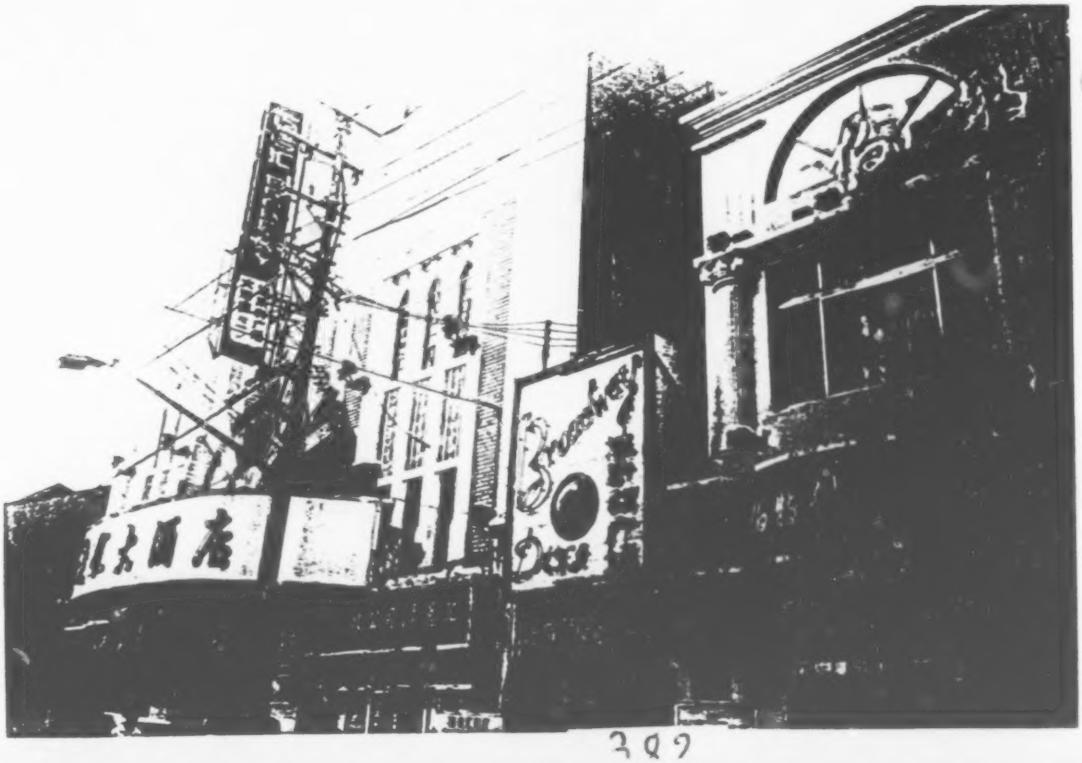

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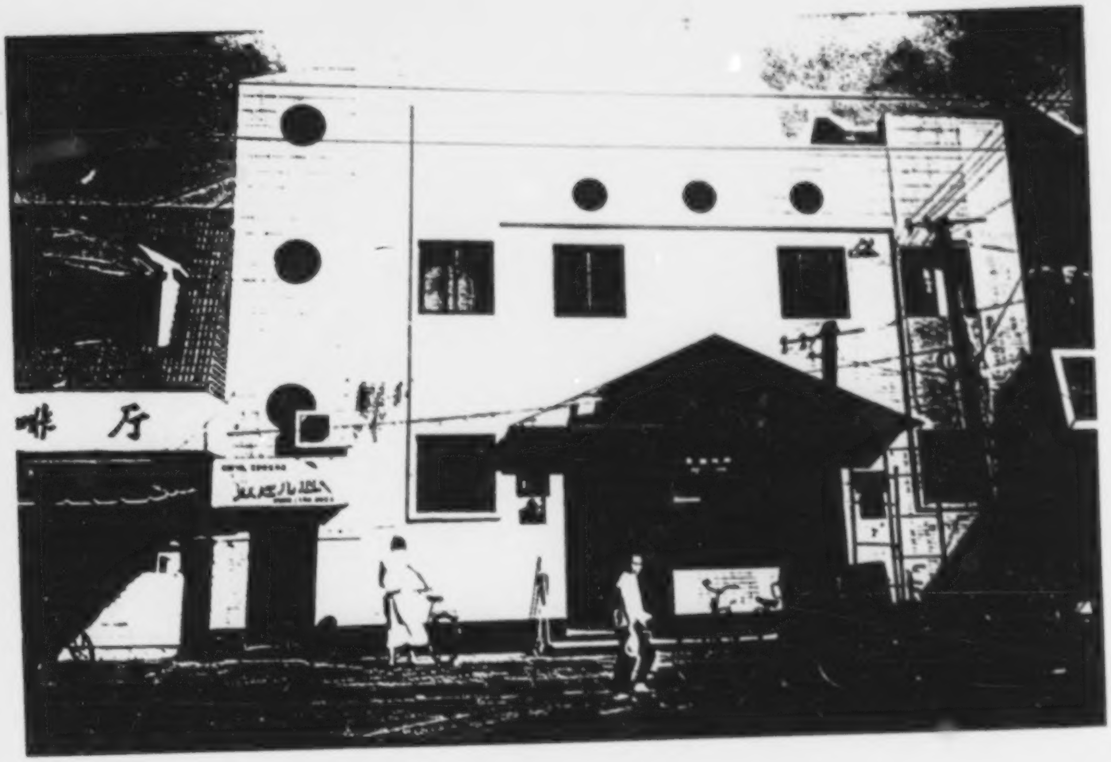

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⑪

THE FLOATING POPULATION: CHALLENGES CONFRONTING THE PEOPLES REPUBLIC OF CHINA

By

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Assistant Professor of Economics
Jackson State University
Jackson, Mississippi

January 1997

INTRODUCTION

Deng Xiaoping's rise to power in China during 1977-1978 was accompanied by the implementation of economic reforms. These reforms included lifting restraints on private property and the promotion of greater economic freedom. In addition, more emphasis was given to the education of the masses of Chinese people. Economic reforms were designed to raise the standard of living of ordinary Chinese citizens.

Deng recognized that if economic reforms facilitated the growth and development of the Chinese economy that, "...all manner of heresies- markets, profits, foreign investment,[education reform]- could be smuggled past the Communist Party's orthodox ideologies."[1] In the 1990s, Chinese leaders have remained committed to economic reforms and intercourse with the rest of the world.

There have been negative consequences associated with the implementation of economic reforms. One such consequence is that economic inequality has become more pronounced in China. Henry Sender suggests that the Chinese must play"...a major balancing act to sustain a general sense of well-being as the gaps widen between those who have and those who have less."[2]

Another consequence of reform has been an increase in the size of the "**Floating Population**" or "**People Workers**." The floating population consists of individuals who have moved from the rural areas of China to urban centers in search of employment and economic opportunities. The rural countryside is home to about 80% of the Chinese population.

In the rural areas of China, almost 100 million people are without regular work. In response to the absence of full-time farm work, millions have flocked to cities looking for employment opportunities.[3] In China's urban areas, there are greater opportunities for individuals to raise their standard of living.

This paper provides an overview of the floating population in China. The present day unemployment picture and its implication for the economic growth and development of China are highlighted. Chinese initiatives to obviate the unemployment problem are also identified.

What is set forth in this paper is based, in part, on the author's participation in a Fulbright-Hays Summer Seminar in China. This seminar was sponsored by the U.S. Department of Education and administered by The National Committee on U.S.-China Relations. During the month long stay, there were opportunities to observe the floating population in Beijing, Shanghai, Xian, Dali, and Kunming, China.

COMPARISON TO THE U.S. EXPERIENCE

The economic intent of people moving to China's urban areas is not unlike migration waves in America.[4] Individuals migrated from rural areas in the southern U.S. to cities located there in search of economic opportunities. There were people movements from the southern U.S. to northern cities in search of economic opportunities during the late 19th and early 20th centuries. In the 1980s, Cubans and other groups have attempted to move to the U.S. in search of employment opportunities. Today's persistent flight of people from Mexico and South America to California and nearby states are powerful reminders that individuals will move to seek economic opportunities.

In the U.S. and elsewhere, economic migration to new areas often met with opposition from local residents. There is also stiff opposition and resentment to the floating population in China's urban areas. This opposition results from their real or perceived threats to local citizens.

In the U.S., economic migrants attempted to integrated into the local communities to which they flocked. They also took advantage of education opportunities in their new communities. In

China, however, the floating population cannot integrate into urban communities. Members of the floating population are prohibited from establishing permanent addresses in urban areas. Moreover, their children are not allowed to attend local schools despite the government's 9-year compulsory education policy.

A NEW SYSTEM

Prior to Deng, the Chinese economy relied on the "Iron Rice Bowl" system. This system quaranteed workers income and lifetime employment. Under this system, workers were exempt from the hardships associated with unemployment. Today, there is a greater reliance on the "Management Responsibility System."This system was initiated in 1983 and is designed to eliminate the wastes associated with the iron rice bowl.

The management responsibility system is a major aspect of economic reform in China. This system emphasizes private and personal initiative in response to economic incentives. There is also a greater reliance on merit to determine one's economic position in society. The implementation of the responsibility system across China have varied in intensiveness and scope.

With economic reforms, unbridled private firms will create new job opportunities. However, some individuals will experience unemployment as private firms adjust to market realities. The Chinese government is concerned that, "...an interlude of rising unemployment would be terrifying for all concerned-and that prospect makes the government's present attitude understandable, if not correct."[5] Thus, the Chinese will pursue a very deliberated strategy in privatizing firms.

With the Management Responsibility System, China must content with rising unemployment. The unemployment problem includes those in the floating population. It also includes those out of work because of the restructuring of state-owned enterprises. The economic reforms taking place in the country must address both aspects of unemployment.

EXPERIENCES IN CHINA

Beijing

Of the approximate 12,000,000 people in Beijing, it is estimated that 3,000,000 (25%) are members of the floating population. For members of this group who are able to find employment, most work in construction, mining, and other hazardous and less desirable jobs.[6] Women who have accompanied their husbands to Beijing work as domestics, child care providers, and street sweepers.

Workers employed in construction, initially, live in makeshift housing near the work sites. In high rise construction projects, after the ground floors are laid, the floating population use them for living quarters. In visiting these construction sites during evening hours, one can see cots and other makeshift bedding, clothes hung out, and personal belongings stored in rice sacks. One can also view workers taking their meals or gathered together and engaged in conversation.

Construction workers may earn an average of 320-400 Yuan (i.e., US$40-$50) monthly. Street vendors earn approximately 800-1,000 Yuan (US$100-$125) monthly. Those vendors selling fish may earn up to 3,000 Yuan (US$375) a month. By contrast, the average monthly wage is about 480 Yuan (US$60) for urban workers.[7]

Throughout Beijing, there are many sidewalk restaurants located near construction sites. Many of these restaurants cater to the floating population. There are also street vendors selling agricultural products and other sundry items that target this group. Indeed, some of the restaurant owners and street vendors are members of the floating population.

Not all members of the floating population are employed. Those out of work can been seen roaming the city looking for employment. Some of the unemployed turn to panhandling and sleeping on city streets. Others in the unemployed ranks turn to illegal activities (e.g., pickpockets) as a means of surviving.

Local residents have accused members of the floating population of causing an increase in petty crimes in Beijing. Indeed, one resident we talked to attributed all of the criminal activities in Beijing to members of the floating population. The responsibility for crime is a source of friction between local residents and people in the floating population. Members of the floating population are also ostracized for the way they live, their dress and behavior, and outlook on life.

Children in the floating population do not attend schools in Beijing and other urban areas. To enroll in these urban schools, the child's parents must have a permanent local address. Members of the floating population do not meet this residency requirement. The residency requirement prevents urban schools from being overwhelmed with children whose parents are members of the floating population.

We took the opportunity to visit Beijing Station. This rail station is an important entry point for members of the floating population from throughout China. One can observe the masses of people in and around the station. Individuals could be seen arriving with their life's possessions being carried in rice sacks. Security forces are noticeably present. We spotted several individuals panhandling and several who, seemingly, established residency along the sidewalks.

Shanghai

One of the challenges facing Shanghai is finding enough work for all members of the floating population.[8] There are an estimated 3.5 million people in the floating population in Shanghai and the surrounding areas.[9] Of the floating population members with jobs, most are employed as construction workers.

Living conditions for the floating population in Shanghai are similar to those in Beijing. Similarly, some unemployed members of the floating population in Shanghai roam city streets, panhandle, and turn to illegal activities for survival. In Shanghai, it takes an average of 32 months for unemployed persons to find work.[10]

In the Pudong New Area,[11] which is across the Huangpu River from Shanghai, there are a reported 300,000 members in the floating population.[12] Shao Xiaoping, of the Social Development Bureau of Shanghai Pudong New Area, notes that the Chinese government mandates that employed members of the floating population have work certificates.[13] However, the majority of workers avoid this requirement. Xiaoping reports that some members of the floating population are provided limited housing by the worker associations to which they may belong.

Xian City and Elsewhere

Surplus rural workers have also migrated to Xian City.[14] There are about 1,200,000 members of the floating population in the Xian area.[15] In Xian City, one can observe unemployed members of the floating population traveling throughout the city looking for work. These individuals often carry their personal belongings with them in rice sacks. Unemployed people can also be found sleeping on city streets or panhandling.[16]

In Kunming and surrounding areas,[17] there are an estimated 375,000 people in the floating population.[18] Kunming's floating population consists of both short and long term workers. The short term workers come from rural areas, sell their farm produce, and return to their rural communities. Long term workers remain in Kunming for an indefinite period and are employed primarily in construction.

Members of the floating population in Kunming also work as street vendors. These vendors sell cheap sundry items as well as agricultural products. Others in the floating population are employed as shoe repairmen, restaurant workers, and rickshaw drivers. Women in this group are employed as domestics and child care providers.

One of the rickshaw drivers we met in Kunming migrated from Sichuan Province. This province is China's most populous with about 100 million people. The unemployment rate in Sichuan Province is 25 percent higher than the national average. Thus, many workers from Sichuan Province flock to Kunming and elsewhere looking for work.

Fei Wang, county magistrate in Tongjiang of Sichuan Province, notes that the money workers send home,"...is a vital source of investment for building the county's infrastructure which is fundamental to any further development."[19] An estimated 5 million workers from Sichuan Province send about 10 billion yuan (US$1.25 billion) back to the province.[20]

Only a small number of people in the floating population live in Dali.[21] Notwithstanding, it is difficult to get an exact count of members in this group. A small number of people in the floating population is employed in the construction industry. The majority of construction work is performed by local residents. Women are also employed in the local construction industry.

In Fuzhou, located in the Fujian Province, the number of people in the floating population increased from 10,000 in 1993 to 25,000 by 1995.[22] Moreover, the local government cannot afford to assist these workers in returning to their rural homes. Consequently, these workers are forced to remain in the city.

OTHER UNEMPLOYMENT

In addition to unemployment among members of the floating population, Chinese workers are thrown out of work as a result of the restructuring of state-owned enterprises. If economic reforms lead to the wholesale privatization of state-owned firms, substantial unemployment will result. There are approximately 100 million individuals employed by state-owned firms. It is estimated that about 20 million people (20%) would be unemployed if the Chinese government moves unyieldingly toward privatization.[23] Elsewhere, Susan Lawrence has estimated that there are at least 200,000 people out of work in Shanghai because of economic reforms.[24]

The Chinese government has indicated to businesses that employee layoffs are undesirable. The government provides businesses with examples of situations where employee layoffs have been avoided. For example, in some state-owned enterprises, production workers were reassigned to the sales staff in the face of declining product demand. In these instances, employee layoffs were avoided.

The Chinese government has acknowledged that some state-run enterprises are facing severe economic pressures. Government owned businesses are laying off workers to achieve cost savings and greater efficiency. Notwithstanding, the government asserts that, "If these companies blindly resort to laying off employees, the country's unemployment rate may soar, causing a threat to social stability."[25] Also, the government suggests that cost savings from restructuring may not be as large as businesses anticipate.

REMEDIES FOR UNEMPLOYMENT

Several steps have been undertaken to address the unemployment problem in China. Firms have been relocated to rural areas. The government hopes that relocating firms will stem the tide of people moving to urban centers. If this occurs, the size of the floating population will be reduced.

The government has established employment training programs. Beginning in 1994, the Ministry of Labor instituted its Re-Employment Project in 30 pilot cities. This project focuses on providing career guidance and retraining to those unemployed longer than 6 months.[26]

The Chinese government has attempted to persuade profit-oriented businesses to hire the unemployed. The national government has instituted loans, grants, and tax exemptions to encourage the development of labor-intensive enterprises. These enterprises will employ surplus workers.

Chinese officials hope that labor markets will respond to market conditions and absorb more of the unemployed. The Ministry of Labor has developed a master plan which provides job information and training to surplus rural worker entering cities. Moreover, labor agencies contract laborers- especially, nannies, mechanics, nurses- to such countries as Australia, New Zealand, and Russia.[27]

The government encourages individuals to "plunge into the sea." This expression is the Chinese vernacular for becoming an entrepreneur and going into business for one's self. The expression notes the uncertainty associated with self employment. However, if entrepreneurs are successful in business, they will create employment opportunities for those out of work.

Limited unemployment insurance is provided by government and businesses to help unemployed workers. There are 79 million workers covered by such insurance in 530,000 enterprises However, the unemployment benefits are usually only a fraction of the average monthly salary of urban workers.[28]

OBSTACLES TO ECONOMIC DEVELOPMENT

Because the children of the floating population cannot attend local schools in urban communities, an entire generation of students are shut off from educational opportunities. There are at least 43 million children in China who are precluded from a primary education.[29] An entire generation of illiterates will hinder China's future growth and development. The government's efforts to initiate its 9-years compulsory education program are frustrated. Also, intergenerational economic progress and mobility are reduced.

The underdevelopment of remote rural economies will continue because the most talented, hardest working, and risk taking individuals in rural areas are moving to cities.[30] Indeed, the authorities in Sichuan Province offer services to facilitate the out migration of labor to urban areas.[31] Rural economic development is also frustrated because talented urban workers refuse to relocate to remote areas with their harsh living conditions.

As the coastal areas of the country continue to expand, this may give rise to social instability. With social unrest, more spending (e.g., police, jails etc.) will be required to maintain the social order Social unrest can result from tensions created between the new arrivals to urban cities and local residents

Social instability can result from greater disparities in incomes between population groups. There is the income disparity between successful members of the floating population, especially vendors, and local urban residents. There is the income disparity between local residents and unemployed members of the floating population.

Income disparities exist between rural and urban areas as a consequence of economic growth in the latter. For example, urban employees have approximately three times the income of rural workers. This income difference is one of the reasons rural workers flock to urban areas.

There will also be income disparity between employed workers in the floating population and future illiterate members of this group. Future illiteracy is the result of today's children being unable to attend urban schools. Such illiteracy diminishes their prospect of high future earnings.

The Chinese government's efforts to encourage profit-oriented businesses to hire unemployed workers have had limited success. With economic reforms, profit seeking firms will respond to the dictates of the market, not existing social policy. There are also critical debates among Communist Party leaders over how much control of the means of production should be surrendered to private individuals and firms.

There are 900 million people living in China's rural areas and 75 percent of these are employed by large state enterprises or in agriculture. The remaining 300 million people are located in the urban and coastal areas of the country.[32] Reforming existing state enterprises to reduce unemployment is not very promising. The current thinking is that based on exiting data,"..no state enterprise...offers any hope of creating productive new jobs on the scale that China's next generation of rural migrants will be seeking."[33]

If economic reforms in China continues, analysts at the World Bank have concluded that, "nearly all restructured state enterprises will have to shed labor in large quantities."[34] Chinese officials understand the impact of restructuring on unemployment and are proceeding very deliberately with economics reforms. Officials also recognize that they have an inadequate social safety net to accommodate those unemployed.

There are pressures from both government and society for greater, yet unsustainable, economic growth. Despite the double-digit economic growth in recent years, this spectacular increase cannot be maintained indefinitely. Moreover, the economy has not grown fast enough to absorb the growth in the labor force of 10 million people per year.

Jia Li, an official with the Ministry of Labor, notes that,"...government faces ever-greater challenges to create jobs in the new labor market fostered by the transition from a planned to a market-oriented economy."[35] Current economic growth is not sufficient to enhance the financial capacity of the economy to provide funds for social improvements, including rural economic development.

Efficiency in agriculture will necessitate the consolidation of small farms into larger operations.[36] This means that more farm laborers will be displaced and, consequently, these unemployed workers will head to China's cities. The Ministry of Labor estimates that 130 million of the approximately 450 million farmers are surplus workers.[37]

Encouraging enterprises to move to rural locations will not be of a sufficient magnitude to substantially impact unemployment. Moreover, land will be required for businesses, housing, and other ancillary uses. This means that land for farm production is sacrificed. Currently, farm land is only about 7% of the total land in China.

Locating businesses in rural areas will result in more environmental pollution. Environmental pollution is of increasing concern to government officials. During a recent crackdown on the most flagrant polluters, the government shut down 195 businesses.[38]

Restricting the movement of people will require a reversal of the existing government policy of openness. Restricting movement will be required to moderate the strong economic incentives members of the floating population have in moving to urban areas. Also, the enormous construction projects in Beijing, Shanghai, and elsewhere can not be accomplished without the floating population doing much of this laborious work. Finally, the out migration of Chinese laborers to other foreign countries will not be of the magnitude necessary to substantially reduce unemployment.

CONCLUSION

The Chinese government reluctantly acknowledges that unemployment is a problem in the economy. The government also recognizes that unemployment can be a source of great social instability. Economic reforms and investment in China will stimulate the country's growth and development. However, economic growth is not of the magnitude necessary to create enough jobs for members of the floating population and those out of work from industry restructuring. The world is watching to see how China solves its unemployment problem.

1. "China: Survey", Economist, March 18, 1995, p.4-5.

2. Henry Sender, "Passion for Profit," Far Eastern Economic Review, June 23, 1994, p.56.

3. China: Survey," Op.Cit., p.19.

4. Beginning with the founding of America, people have come to the U.S. in search of freedom and economic opportunity.

5. "China: Survey," Op.Cit., pp.16.

6. Xianyuan Dai, Lecture, "Economic Reform in China," Fulbright-Hays Summer Seminar Abroad Program, China: Tradition and Transformation, Beijing, China, July 15, 1996.

7. Craig S. Smith and Marcus W. Brauchli, "Despite Rapid Growth of China's Economy, Many Are Suffering, The Wall Street Journal, October, 18, 1995, p.A17.

8. Shanghai is about 698 miles southeast of Beijing.

9. This assumes to the same percentage of the total population as in Beijing. This total also includes the Pudong New Area.

10. Craig S. Smith and Marcus W. Brauchli, "Despite Rapid Growth of China's Economy, Many Are Suffering, The Wall Street Journal, October, 18, 1995, p.A1.

11. The Pudong New Area covers 522 square kilometers with a population of 1.5 million. The floating population is estimated to be about 20% of the total in this area.

12. Shao Xiaoping, Lecture, "Pudong New Area," Fulbright-Hays Summer Seminar Abroad Program, China: Tradition and Transformation, Shanghai, China, August 1, 1996.

13. Ibid., Shao Xiaoping, Lecture.

14. Xian is located about 550 miles southwest of Beijing and is the largest city in northeast China. There are about 6,000,000 people in Xian and surrounding counties.

15. This figure assumes that the floating population is the same percentage of the total population as in Beijing.

16. Despite the fact that the numbers of panhandlers and street people are increasing, and likely to become worse in the future, the problem is not as large as in a city like New York.

17. Kunming is the capital of Yunnan Province which is the 3rd largest province in China. There are about 1.5 million people in Kunming and the surrounding rural areas and satellite towns.

18. This assumes that the floating population is the same percentage of the total population as in Beijing.

19. Mi Xi, "Export of Labour Helps Sichuan Erase Poverty," China Daily, Monday, July 29, 1996, p.4.

20. Ibid. p.4.

21. Dali is located 257 miles northwest of Kunming. There are about 3 million people in the prefecture.

22. Craig S. Smith and Marcus W. Brauchli, Op. Cit., p.A1.

23. "China: Survey," Op. Cit., p.10.

24. Susan V. Lawrence, Op. Cit., p.45.

25. "Think Twice Before Laying Off Workers," China Daily, 16 (4876), Tuesday, July 23, 1996, p.4.

26. Miao Hong and Pan Xu, "Swelling Tide of Rural Laborers Could Swamp China's Job Market," The World Paper, January, 1995, p.2.

27. Miao Hong and Pan Xu, Op. Cit., p.2.

28. Craig S. Smith and Marcus W. Brauchli, Op. Cit., p.A17.

29. This assumes a conservative estimate of both a floating population of 130 million and 1/3 of this number being children. This corresponds to 43 million children and counting.

30. This must be balanced against the floating population who send money back to their rural communities to aid in its economic development.

31. These services include counseling, technical, and financial services.

32. Craig S. Smith and Marcus W. Brauchli, Op. Cit., p.A1.

33. "China: Survey," Op. Cit., pp.21.

34. Patrick E. Tyler, "Overhaul of China's State Industry at a Standstill, The New York Times, December 16, 1994 p.A12.

35. Miao Hong and Pan Xu, Op. Cit., p.1.

36. The larger consolidations will more efficiently utilize investments made in the agricultural sector.

37. Miao Hong and Pan Xu, Op. Cit., p.1.

38. Jiajun Chen, Lecture, "Environmental Education and Protection of Environment in China," Fulbright-Hays Summer Seminar Abroad Program, China: Tradition and Transformation, Beijing, China, July 18, 1996.

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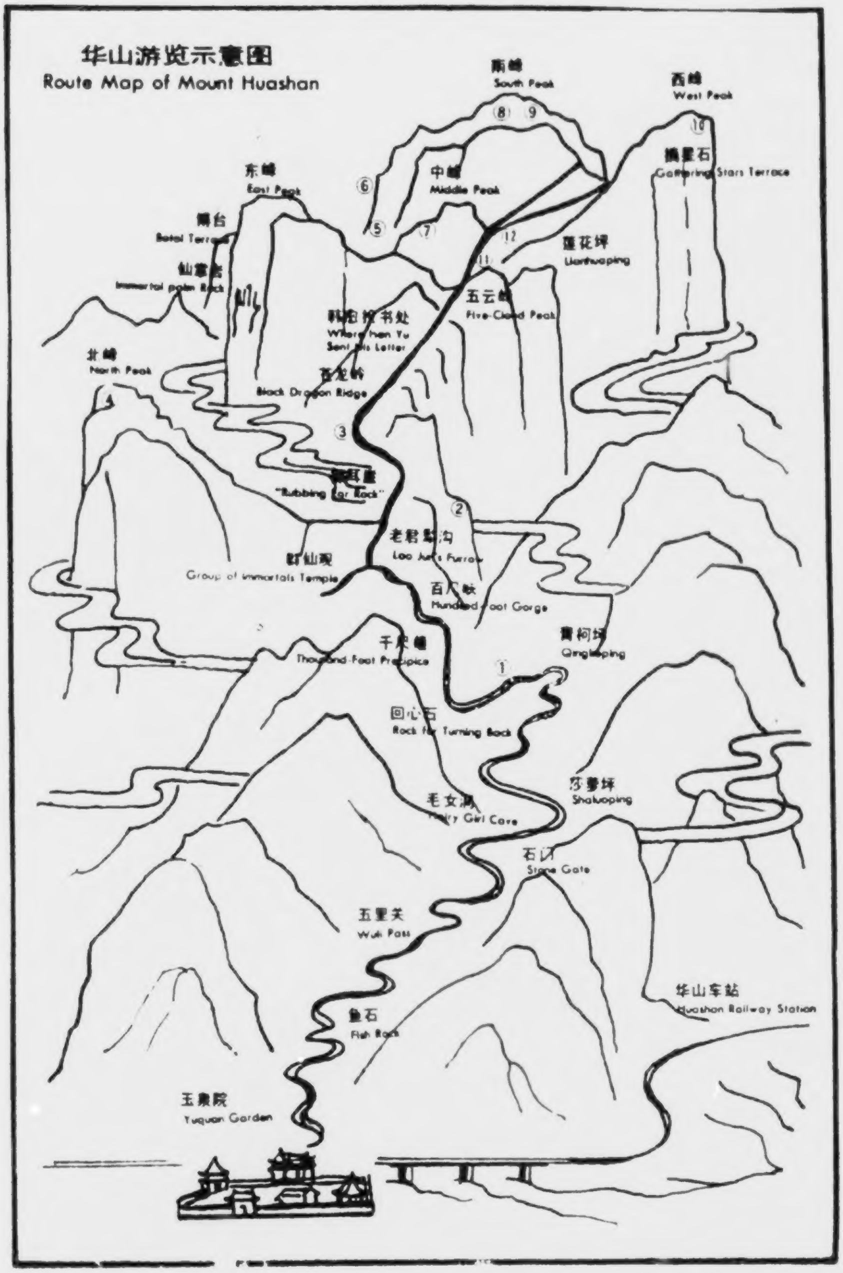
THE SEARCH FOR CHINA´S ETERNAL AND ELUSIVE TAO: PAST & PRESENT

TENTH GRADE GLOBAL HUMANITIES UNIT

KATHERINE MERVIS
SUMMER 1996
FULBRIGHT-HAYS SEMINAR ABROAD


华山游览示意图
Route Map of Mount Huashan
南峰
South Peak
西峰
West Peak
摘星石
Gathering Stars Terrace
东峰
East Peak
博台
Betel Terrace
仙掌岩
Immortal palm Rock
中峰
Middle Peak
莲花坪
Lianhuaping
五云峰
Five-Cloud Peak
韩愈投书处
Where Han Yu Sent His Letter
北峰
North Peak
苍龙岭
Black Dragon Ridge
擦耳崖
"Rubbing Ear Rock"
老君犁沟
Lao Jun's Furrow
群仙观
Group of Immortals Temple
百尺峡
Hundred-Foot Gorge
青柯坪
Qingkeping
千尺幢
Thousand-Foot Precipice
回心石
Rock for Turning Back
毛女洞
Hairy Girl Cave
莎萝坪
Shaluoping
石门
Stone Gate
五里关
Wuli Pass
华山车站
Huashan Railway Station
鱼石
Fish Rock
玉泉院
Yuquan Garden
①
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⑤
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⑫

①	东道院	East Taoist Temple
②	聚仙台	Terrace Where Immortals Gather
③	上天梯	Sky Ladder
4	老君挂犁处	Rock Where Lao Jun Hung His Plow
5	南天门	The Southern Heavens Gate
6	长空栈道	Plank Path Along the Cliffs
⑦	引凤亭	Pavilion for Attracting Phoenixes
⑧	杨公亭	General Yang Hucheng Pavilion
⑨	仰天池	"Looking up to Heaven" Pond
⑩	沉香劈山处	Axe-Hewn Rocks
⑪	金锁关	Gold Lock Pass
⑫	镇岳宫	Zhenyue Temple

The Tao is like a well:
used but never used up.
It is like the eternal void:
filled with infinite possibilities.

It is hidden but always present.
I don't know who gave birth to it.
It is older than God.

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IV	CHINA AND TAOISM IN 1996
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SECTION I

UNIT OVERVIEW

OVERVIEW OF UNIT ON CHINESE TAOISM, PAST AND PRESENT

Target Group: Sophomore Humanities English class of mixed ability levels, though predominantly honors. These students are also enrolled in a social studies companion course. This year-long course focuses on the study of China, Japan, India, Africa, and Latin America. The China unit is covered in eight to ten weeks.

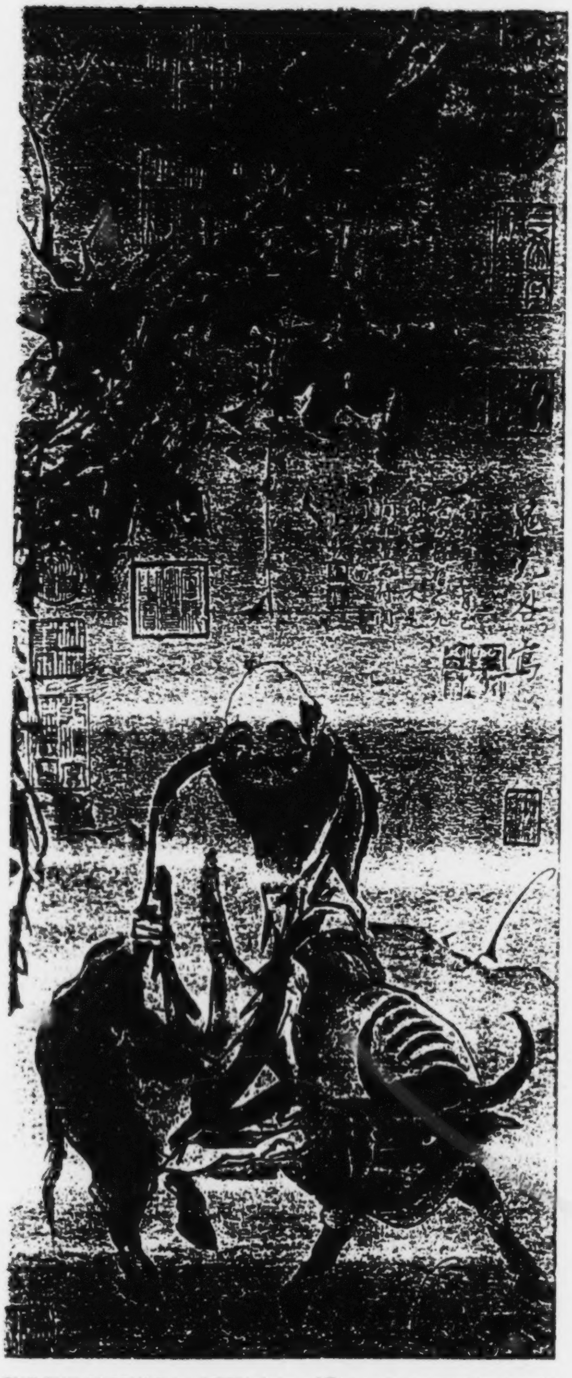
General Objectives:
To familiarize students with the philosophy and history of Taoism
To examine the application of Taoist thought to daily life
To recognize the contrast between Taoist philosophy and Taoist occult practices
To examine current Chinese views toward Taoism.

Unit Schedule:

Day	Objective	Activities/Assignments
1	Introduce Taoism	Read "Harmony of Man and Nature" and answer study questions.
2	Recognize the wisdom of the *Tao Te Ching*	Read *Tao Te Ching* excerpts and write personal responses
3	Apply Taoist principles to daily life/problems	Read instructions on the use of the *I Ching* and consult the ancient oracle
4	Same as above, if more time is needed	
5	Trace evolution of Taoism to occultism and finally ignominy in the Marxist era	Read "Taoism" and "Communists and Confucius" and do worksheet
6	Examine the reemergence of Taoism in China	Slide and photo presentation Read "China: A Visit to the Birthplace of T´ai Chi" "China Sees Value in ´The Way´"

SECTION II

TAOIST PHILOSOPHY



THE PHILOSOPHER LAO TZU, father of Taoism, is portrayed by an artist of the Sung Dynasty as a bald, benign old gentleman astride an ox, symbolizing spiritual strength. Red inscriptions are seals of picture's various owners.

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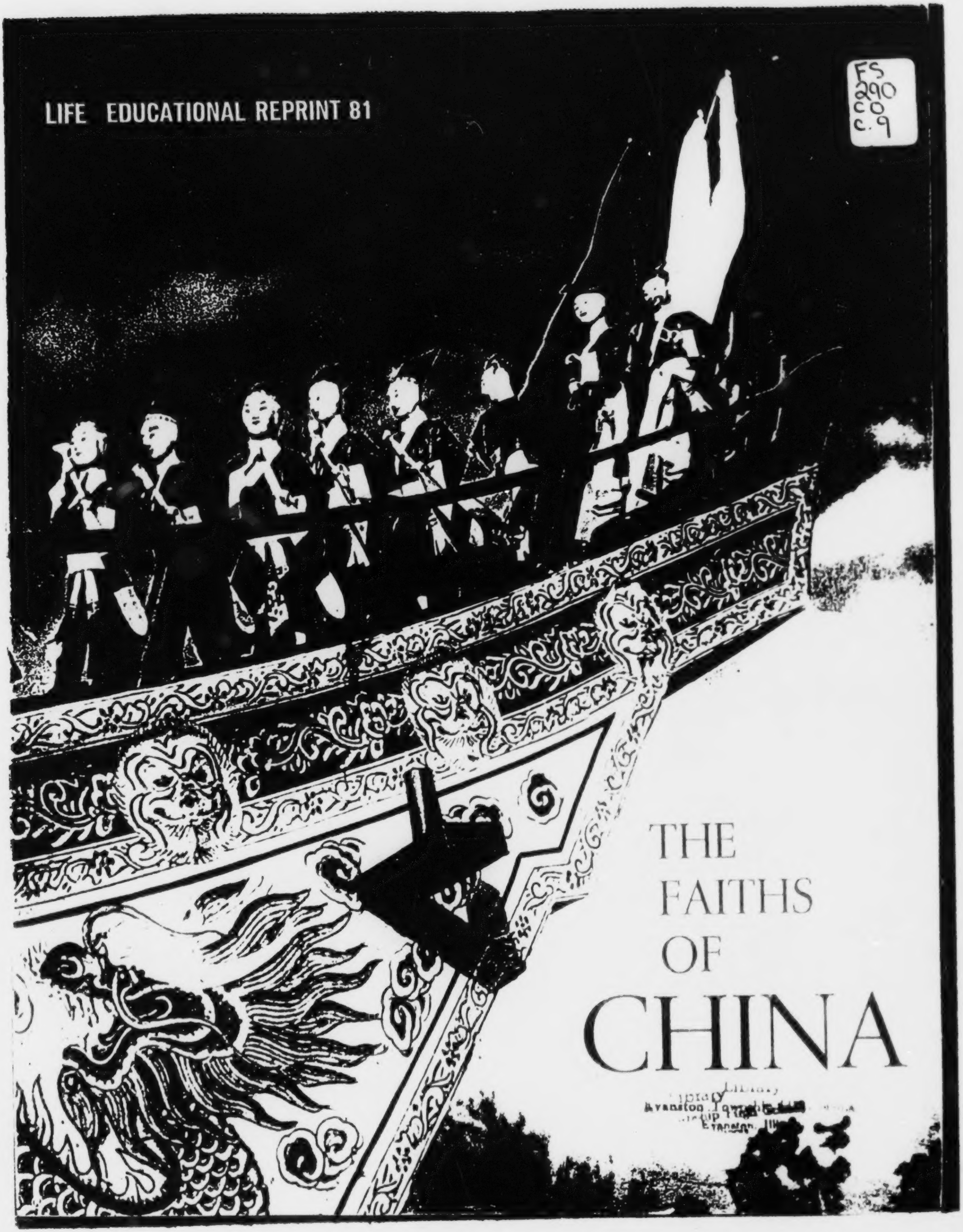

THE FAITHS OF CHINA

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HARMONY OF MAN AND NATURE

A reverence for the natural order underlies both Confucian and Taoist thought

In Chinese thought man does not occupy quite the ascendant role he enjoys in Western philosophy, where he is viewed as protagonist of the natural order and prime object of creation. He is envisaged instead as but a single part, though a vital one, of the complex of nature in which he stands. Whereas Western man has sought to conquer nature for his material ends, the Chinese has aspired to attain harmony with nature for his spiritual satisfaction. And whereas many Hindus regard the world of nature as a transitory phenomenon, the Chinese have never doubted its reality and have viewed its sublime beauty and order as esthetic entities to be cherished and savored in life.

From the dawn of China's primitive folk religion, the relationship between man and nature has been conceived as a deep, reciprocal involvement in which each can affect the other. As the forces of nature can bring prosperity or disaster to man, so man can disrupt the delicate balance of nature by his misdeeds, for Heaven, Earth and man constitute a single indivisible unity, governed by cosmic law (Tao). No boundaries may be drawn between the supernatural world, the domain of nature, and that of man. Hence if this sensitive organism is to function smoothly, man must do his part: when he conforms to natural law society enjoys tranquility and peace; when he transgresses, both Heaven and nature are disturbed, the intricate machinery of the cosmos breaks down, and calamities ensue.

Characteristically Chinese, this attitude toward nature pervades all of China's poetry, art and religion and underlies the thinking of its great sages whose philosophy is dominated by the notion of Heaven and man in partnership. It shines through Confucian ethics where the rules for preserving harmonious relations between man and man are seen as measures to attain deeper harmonies between man and the universe. And it is epitomized in the precepts of Lao Tzu who taught that only by subordinating himself to nature's ways could man lead a meaningful existence.

The aspiration toward harmony with nature derives from prehistoric times when the ancestors of the race, experiencing the terrors and splendors of nature, saw in them the activities of good and evil powers. With the development of agriculture they became even more aware of their dependence on the regularities of nature and their helplessness before its caprices. On the one hand they discerned the order of the celestial movements, the predictable cycle of seasons, the growth of plants, the stately flow of rivers, and on the other the unforeseeable violence of floods, tempests and drought.

From these observations ancient unknown philosophers evolved a cosmology and philosophical interpretation of the natural order. The time may have been as early as 1,000 B.C. — at about the same era when the great Hindu thinkers were formulating the concepts of the *Vedas*. But as against the monism developing in Hindu thought, the Chinese sages arrived at a dualistic purview of nature. They found in the universe two interactive forces or principles, the yang and the yin, and concluded that everything that exists is constituted by the interplay of these forces and possesses in varying degree the characteristics of both. Each represents a constellation of qualities. Yang is the positive or masculine force — inherent in everything active, warm, hard, dry, bright, procreative and steadfast; it is the essence of sunlight and fire, it is the south side of a hill, the north bank of a river. Yin is the negative or feminine principle — immanent in everything passive, cold, wet, soft, dark, mysterious, secret, changeable, cloudy, dim and quiescent, it is the essence of shadow and water; it is the shade on the north side of a hill and the south bank of a river. Through their eternal intercourse all things have come into being including Heaven (which is predominantly yang in character) and Earth (which is predominantly yin). In the same object one principle may prevail at one time, another later — as in the case of a piece of wood which, when cast into a fire, changes character from yin to yang. But everything in the universe — the five elements, men and women, events (success and failure, rise and fall, flowering and decay) contain within themselves these primeval energy modes.

The essential difference between the Chinese conception of yin and yang and other classic philosophical dualisms — *i.e.*, light and darkness, good and evil — lies in the fact that the latter are involved in eternal conflict whereas yin and yang are basically in accord. Both the feminine yin and the masculine yang are necessary to the order of the universe; they are complementary; together in harmony they are always good. But how is one to account for this harmony between two opposites? How can they work together, abandoning their disparate identities, to produce the miraculous order in nature? The answer is: the source of their harmony, the origin of all the order in the world, is Tao.

The concept of Tao lies at the very heart of Chinese philosophical speculation; generations of scholars have expended lifetimes endeavoring to define it. In its narrowest sense Tao means literally "a way," "a road," "a channel"; and so, by extension, it may connote "the proper way to go," "the way of nature," "the law of life," "universal law." From the beginning of time, when the Great Ultimate or first primordial unit of the cosmos began to divide into the differentiated elements yin and yang, the Tao was operating as the force for integration, the mediating and corrective principle in the cosmic mechanism, transcending both the world of nature and the unseen world. Heaven itself works through Tao; the gods act always in accordance with its way.

Appearing in the earliest philosophical writings of ancient China, the concept of Tao reached its apogee in the *Tao Tê Ching*, the collection of arcane and mystical poems attributed to the philosopher Lao Tzu. At the outset the author states that it is impossible to define Tao: the Tao that can be named is not the real eternal Tao; no word or name can define nature's deepest mystery — the mystery of creation and of life. Although Tao is the ultimate source of all things, "whose offspring it may be, I do not know: it is like a preface to God." Through Tao all things have been given life and form. "It existed before heaven and earth. . . . It stands alone and unchanging. It permeates all."

Following this prelude, the book goes on to develop the thesis that knowledge of Tao is the secret of life; the aim of human existence is to attain harmony with Tao and thereby find peace and enlightenment. The concord of Heaven and Earth is achieved only when Tao is allowed to take its natural course. Unhappily, man tends to pursue his own headstrong purposes; by meddling and interfering with the processes of nature and countering the rhythm of Tao he disarranges the cosmic order. It is thus, from the willfulness and waywardness of man, that all the ills of society are engendered. The solution lies therefore in resigning one's will to Tao and becoming the instrument of its eternal way. "Leave all things to take their natural course and do not interfere. . . . What is contrary to the Tao soon perishes." Since Tao works unobtrusively, the wise man will not be assertive. "The Way of Heaven is not to contend

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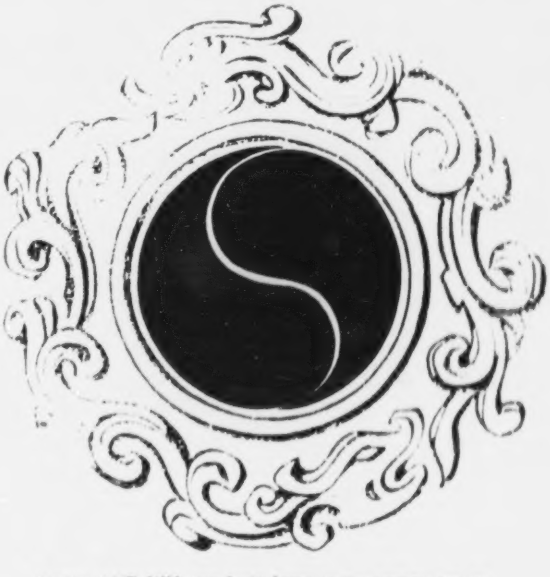


YANG AND YIN, two basic forces in the cosmos, are traditionally depicted as entwined in a sphere symbolizing the Great Ultimate. Yang (*red*) is the active element, yin is the passive and yet be able to conquer." Thus the law of Tao is patently laissez faire; the corridor to peace and freedom lies in noninterference by government in the lives of men. It also precludes war.

Although the *Tao Tê Ching* exerted little influence on Chinese thought for some time after its composition, its teaching was later elaborated by a succession of scholars and sages into the philosophy of life known as Taoism. As such it became one of the two great molding influences in Chinese thought. The other was the ethical system of Confucius and his disciples. Where Taoism preached the virtues of the simple life and communion with nature, the denial of selfishness and mystical union with the Ultimate, Confucianism concerned itself with the immediate exigencies of human existence and the problems of the social order.

For Confucius, as for Lao Tzu, the concept of Tao represented the great law of life. "If a man in the morning embrace the Tao," Confucius said, "then he may die the same evening without regret." And again, "As to the Tao, we must not be separated from it for a single moment." As opposed to Lao Tzu, however, Confucius was a pragmatic philosopher and a humanist, who never lost sight of the contemporary scene in rapt contemplation of a mystical ideal. The factor which most uniquely distinguishes Confucius both from Lao Tzu and the philosophers of the Western world is that he dealt less in terms of general principles than of specific personal relationships. Where the Greek thinkers, the Platonists, the Scholastics, and their European successors juggled abstract concepts like "justice," "law," and "virtue," Confucius applied his thoughts to people. His great achievement was the establishment of a system of human relationships within the social order. From this system there emerged the principles of action and behavior that shaped the pattern of Chinese civilization for 25 centuries.

The essence of Confucius' ethics lies in his formulation of the Five Relationships; between ruler and subject, father and son, husband and wife, older brother and younger brother, older friends and younger. These five are the "great" relationships which Confucius recognized as fundamental to the social order. In accenting the necessity of their careful observance, Confucius uses an important word, li, which means, roughly, "propriety," "ideal standard of conduct." By universal devotion to li, human relationships can be so ordered that an ideal social structure will result and harmony reign throughout the land.

Although the Confucian emphasis dwells most weightily on reverence for elders — the ruler, the father, the older brother — social obligations are by no means one-sided. Confucius made this clear when a disciple asked him if there was one word which might serve as a cardinal precept of life. Confucius replied, "Is not Altruism such a word? What you do not want done to yourself, do not do to others." From this principle — analogous to the Golden Rule of Christianity — Confucius' disciples later evolved the ten attitudes by which the Five Relationships should be governed. They are: love in the father, filial piety in the son; gentility in the eldest brother, humility and respect in the younger; righteous behavior in the husband, obedience in the wife; human consideration in elders, deference in juniors; benevolence in rulers, loyalty in subjects.

Confucius never claimed to be the originator of his ethical code. He drew many of his ideas from the classical writings of ancient China and constantly exhorted his pupils and disciples to revere the customs of the past. But by codifying traditional precepts, illuminating them with his

TAOIST MYSTICISM is exemplified by the drama of its rituals. In picture (*left*) a priest burns incense before two minor deities of the Taoist pantheon. As it has evolved, Taoism has little in common with the original doctrine of Lao Tzu own insights and contributing new principles of his own, he helped to create one of the world's most durable social edifices. Since Confucius' day, 2,500 years ago, the whole of Chinese culture has rested on the solidarity of the family — an institution that has maintained the fabric of society through recurrent times of chaos and disorder. The Confucian concept of filial piety has permeated all of Chinese thought; the empire itself became a kind of gigantic family in which the emperor was the benevolent father, the subjects his children.

Believing, like all Chinese, in the essential and original goodness of man, Confucius held that stern laws were unnecessary and that character is the root of civilization. "If the ruler is virtuous," he said, "the people will also be virtuous." Convinced that his teachings conformed to Tao and had the backing of Heaven, he had little to say about religious sanctions. While he acknowledged the existence of spirits and adhered to established rituals — especially those in honor of ancestors — he was indifferent to matters above and beyond the social order. "Absorption in the study of the supernatural is most harmful," he said. "To devote oneself earnestly to one's duty to humanity, and while respecting the spirits, to keep them at a distance may be called wisdom."

So together Confucius and Lao Tzu molded the Chinese temperament. And somehow the Chinese temperament has managed to reflect them both — though in essence the two philosophies are as dissimilar as yang and yin. Where the Taoists looked to nature in order to know themselves, the Confucianists looked within themselves in order to know nature. Confucianism is rational, orderly, matter of fact, humanistic; Taoism is romantic, intuitive, mystical, vague. Yet each has deeply infiltrated and profoundly influenced Chinese culture, as the modern scholar and philosopher Dr. Lin Yutang points out in an article at the conclusion of the reprint. Confucianism, he has observed, is a philosophy for times of peace and prosperity, and Taoism a philosophy for times of trouble and disorder. "All Chinese," he says, "have been Confucianists when they were successful, and Taoists when they were failures."

CONFUCIAN FORMALISM is epitomized (*above*) by the austere architecture of the Altar of Heaven in Peking. Here for centuries emperors held solemn annual rites designed to invoke Heaven's favor. Both Taoist and Confucian thought, however, were united in a reverence for nature. In former times the emperor made tours to offer sacrifices to the principal mountains and rivers of his realm — chief among them the Yangtze, shown at left threading the deep gorges of its upper reaches.

2 Humanities English
Ms. Mervis

Name ______________________
Period _____ Date _______

Study Questions for "Harmony of Man and Nature"

1. How does the Chinese view of nature differ from the Western view?

2. List six or more qualities for each:

   yin yang

3. In what way does the Chinese conception of yin and yang differ from other philosophies of dualism?

4. Define Tao:

5. According to the Tao Te Ching, what is the aim of human existence?

6. What were the two great molding influences in Chinese thought?

   ____________________ and ______________________

   How do these two philosophies differ?

Tao Te Ching

A New English Version,
with Foreword and Notes,
by Stephen Mitchell

LAO TSU 道德經

Foreword

Tao Te Ching (pronounced, more or less, *Dow Deh Jing*) can be translated as *The Book of the Immanence of the Way* or *The Book of the Way and of How It Manifests Itself in the World* or, simply, *The Book of the Way*. Since it is already well known by its Chinese title, I have let that stand.

About Lao-tzu, its author, there is practically nothing to be said. He may have been an older contemporary of Confucius (551–479 B.C.E.) and may have held the position of archive-keeper in one of the petty kingdoms of the time. But all the information that has come down to us is highly suspect. Even the meaning of his name is uncertain (the most likely interpretations: "the Old Master" or, more picturesquely, "the Old Boy"). Like an Iroquois woodsman, he left no traces. All he left us is his book: the classic manual on the art of living, written in a style of gemlike lucidity, radiant with humor and grace and largeheartedness and deep wisdom: one of the wonders of the world.

People usually think of Lao-tzu as a hermit, a dropout from society, dwelling serenely in some mountain hut, unvisited except perhaps by the occasional traveler arriving from a '60s joke to ask, "What is the meaning of life?" But it's clear from his teachings that he deeply cared about society, if society means the welfare of one's fellow human beings; his book is, among other things, a treatise on the art of government, whether of a country or of a child. The misperception may arise from his insistence on *wei wu wei*, literally "doing not-doing," which has been seen as passivity. Nothing could be further from the truth.

A good athlete can enter a state of body-awareness in which the right stroke or the right movement happens by itself, effortlessly, without any interference of the conscious will. This is a paradigm for non-action: the purest and most effective form of action. The game plays the game; the poem writes the poem; we can't tell the dancer from the dance.

> Less and less do you need to force things,
> until finally you arrive at non-action.
> When nothing is done,
> nothing is left undone.

Nothing is done because the doer has wholeheartedly vanished into the deed; the fuel has been completely transformed into flame. This "nothing" is, in fact, everything. It happens when we trust the intelligence of the universe in the same way that an athlete or a dancer trusts the superior intelligence of the body. Hence Lao-tzu's emphasis on softness. Softness means the opposite of rigidity, and is synonymous with suppleness, adaptability, endurance. Anyone who has seen a tai ch'i or aikido master doing not-doing will know how powerful this softness is.

Lao-tzu's central figure is a man or woman whose life is in perfect harmony with the way things are. This is not an idea; it is a reality; I have seen it. The Master has mastered Nature; not in the sense of conquering it, but of becoming it. In surrendering to the Tao, in giving up all concepts, judgments, and desires, her mind has grown naturally compassionate. She finds deep in her own experience the central truths of the art of living, which are paradoxical only on the surface: that the more truly solitary we are, the more compassionate we can be; the more we let go of what we love, the more present our love becomes; the clearer our insight into what is beyond good and evil, the more we can embody the good. Until finally she is able to say, in all humility, "I am the Tao, the Truth, the Life."

The teaching of the Tao Te Ching is moral in the deepest sense. Unencumbered by any concept of sin, the Master doesn't see evil as a force to resist, but simply as an opaqueness, a state of self-absorption which is in disharmony with the universal process, so that, as with a dirty window, the light can't shine through. This freedom from moral categories allows him his great compassion for the wicked and the selfish.

> Thus the Master is available to all people
> and doesn't reject anyone.
> He is ready to use all situations
> and doesn't waste anything.
> This is called embodying the light.
>
> What is a good man but a bad man's teacher?
> What is a bad man but a good man's job?
> If you don't understand this, you will get lost,
> however intelligent you are.
> It is the great secret.

The reader will notice that in the many passages where Lao-tzu describes the Master, I have used the pronoun "she" at least as often as "he." The Chinese language doesn't make this kind of distinction; in English we have to choose. But since we are all, potentially, the Master (since the Master is, essentially, us), I felt it would be untrue to present a male archetype, as other versions have, ironically, done. Ironically, because of all the great world religions the teaching of Lao-tzu is by far the most female. Of course, you should feel free, throughout the book, to substitute "he" for "she" or vice versa.

2.

1

The tao that can be told
is not the eternal Tao.
The name that can be named
is not the eternal Name.

The unnamable is the eternally real.
Naming is the origin
of all particular things.

Free from desire, you realize the mystery.
Caught in desire, you see only the manifestations.

Yet mystery and manifestations
arise from the same source.
This source is called darkness.

Darkness within darkness.
The gateway to all understanding.

2

When people see some things as beautiful,
other things become ugly.
When people see some things as good,
other things become bad.

Being and non-being create each other.
Difficult and easy support each other.
Long and short define each other.
High and low depend on each other.
Before and after follow each other.

Therefore the Master
acts without doing anything
and teaches without saying anything.
Things arise and she lets them come;
things disappear and she lets them go.
She has but doesn't possess,
acts but doesn't expect.
When her work is done, she forgets it.
That is why it lasts forever.

3

If you overesteem great men,
people become powerless.
If you overvalue possessions,
people begin to steal.

The Master leads
by emptying people's minds
and filling their cores,
by weakening their ambition
and toughening their resolve.
He helps people lose everything
they know, everything they desire,
and creates confusion
in those who think that they know.

Practice not-doing,
and everything will fall into place.

4

The Tao is like a well:
used but never used up.
It is like the eternal void:
filled with infinite possibilities.

It is hidden but always present.
I don't know who gave birth to it.
It is older than God.

3.

5

The Tao doesn't take sides;
it gives birth to both good and evil.
The Master doesn't take sides;
she welcomes both saints and sinners.

The Tao is like a bellows:
it is empty yet infinitely capable.
The more you use it, the more it produces;
the more you talk of it, the less you understand.

Hold on to the center.

7

The Tao is infinite, eternal.
Why is it eternal?
It was never born;
thus it can never die.
Why is it infinite?
It has no desires for itself;
thus it is present for all beings.

The Master stays behind;
that is why she is ahead.
She is detached from all things;
that is why she is one with them.
Because she has let go of herself,
she is perfectly fulfilled.

6

The Tao is called the Great Mother:
empty yet inexhaustible,
it gives birth to infinite worlds.

It is always present within you.
You can use it any way you want.

8

The supreme good is like water,
which nourishes all things without trying to.
It is content with the low places that people disdain.
Thus it is like the Tao.

In dwelling, live close to the ground.
In thinking, keep to the simple.
In conflict, be fair and generous.
In governing, don't try to control.
In work, do what you enjoy.
In family life, be completely present.

When you are content to be simply yourself
and don't compare or compete,
everybody will respect you.

9

Fill your bowl to the brim
and it will spill.
Keep sharpening your knife
and it will blunt.
Chase after money and security
and your heart will never unclench.
Care about people's approval
and you will be their prisoner.

Do your work, then step back.
The only path to serenity.

10

Can you coax your mind from its wandering
and keep to the original oneness?
Can you let your body become
supple as a newborn child's?
Can you cleanse your inner vision
until you see nothing but the light?
Can you love people and lead them
without imposing your will?
Can you deal with the most vital matters
by letting events take their course?
Can you step back from your own mind
and thus understand all things?

Giving birth and nourishing,
having without possessing,
acting with no expectations,
leading and not trying to control:
this is the supreme virtue.

11

We join spokes together in a wheel,
but it is the center hole
that makes the wagon move.

We shape clay into a pot,
but it is the emptiness inside
that holds whatever we want.

We hammer wood for a house,
but it is the inner space
that makes it livable.

We work with being,
but non-being is what we use.

12

Colors blind the eye.
Sounds deafen the ear.
Flavors numb the taste.
Thoughts weaken the mind.
Desires wither the heart.

The Master observes the world
but trusts his inner vision.
He allows things to come and go.
His heart is open as the sky.

13

Success is as dangerous as failure.
Hope is as hollow as fear.

What does it mean that success is as dangerous as failure?
Whether you go up the ladder or down it,
your position is shaky.
When you stand with your two feet on the ground,
you will always keep your balance.

What does it mean that hope is as hollow as fear?
Hope and fear are both phantoms
that arise from thinking of the self.
When we don't see the self as self,
what do we have to fear?

See the world as your self.
Have faith in the way things are.
Love the world as your self;
then you can care for all things.

14

Look, and it can't be seen.
Listen, and it can't be heard.
Reach, and it can't be grasped.

Above, it isn't bright.
Below, it isn't dark.
Seamless, unnamable,
it returns to the realm of nothing.
Form that includes all forms,
image without an image,
subtle, beyond all conception.

Approach it and there is no beginning;
follow it and there is no end.
You can't know it, but you can be it,
at ease in your own life.
Just realize where you come from:
this is the essence of wisdom.

15

The ancient Masters were profound and subtle.
Their wisdom was unfathomable.
There is no way to describe it;
all we can describe is their appearance.

They were careful
as someone crossing an iced-over stream.
Alert as a warrior in enemy territory.
Courteous as a guest.
Fluid as melting ice.
Shapable as a block of wood.
Receptive as a valley.
Clear as a glass of water.

Do you have the patience to wait
till your mud settles and the water is clear?
Can you remain unmoving
till the right action arises by itself?

The Master doesn't seek fulfillment.
Not seeking, not expecting,
she is present, and can welcome all things.

16

Empty your mind of all thoughts.
Let your heart be at peace.
Watch the turmoil of beings,
but contemplate their return.

Each separate being in the universe
returns to the common source.
Returning to the source is serenity.

If you don't realize the source,
you stumble in confusion and sorrow.
When you realize where you come from,
you naturally become tolerant,
disinterested, amused,
kindhearted as a grandmother,
dignified as a king.
Immersed in the wonder of the Tao,
you can deal with whatever life brings you,
and when death comes, you are ready.

17

When the Master governs, the people
are hardly aware that he exists.
Next best is a leader who is loved.
Next, one who is feared.
The worst is one who is despised.

If you don't trust the people,
you make them untrustworthy.

The Master doesn't talk, he acts.
When his work is done,
the people say, "Amazing:
we did it, all by ourselves!"

22

If you want to become whole,
let yourself be partial.
If you want to become straight,
let yourself be crooked.
If you want to become full,
let yourself be empty.
If you want to be reborn,
let yourself die.
If you want to be given everything,
give everything up.

The Master, by residing in the Tao,
sets an example for all beings.
Because he doesn't display himself,
people can see his light.
Because he has nothing to prove,
people can trust his words.
Because he doesn't know who he is,
people recognize themselves in him.
Because he has no goal in mind,
everything he does succeeds.

When the ancient Masters said,
"If you want to be given everything,
give everything up,"
they weren't using empty phrases.
Only in being lived by the Tao
can you be truly yourself.

24

He who stands on tiptoe
doesn't stand firm.
He who rushes ahead
doesn't go far.
He who tries to shine
dims his own light.
He who defines himself
can't know who he really is.
He who has power over others
can't empower himself.
He who clings to his work
will create nothing that endures.

If you want to accord with the Tao,
just do your job, then let go.

23

Express yourself completely,
then keep quiet.
Be like the forces of nature:
when it blows, there is only wind;
when it rains, there is only rain;
when the clouds pass, the sun shines through.

If you open yourself to the Tao,
you are at one with the Tao
and you can embody it completely.
If you open yourself to insight,
you are at one with insight
and you can use it completely.
If you open yourself to loss,
you are at one with loss
and you can accept it completely.

Open yourself to the Tao,
then trust your natural responses;
and everything will fall into place.

25

There was something formless and perfect
before the universe was born.
It is serene. Empty.
Solitary. Unchanging.
Infinite. Eternally present.
It is the mother of the universe.
For lack of a better name,
I call it the Tao.

It flows through all things,
inside and outside, and returns
to the origin of all things.

The Tao is great.
The universe is great.
Earth is great.
Man is great.
These are the four great powers.

Man follows the earth.
Earth follows the universe.
The universe follows the Tao.
The Tao follows only itself.

26

The heavy is the root of the light.
The unmoved is the source of all movement.

Thus the Master travels all day
without leaving home.
However splendid the views,
she stays serenely in herself.

Why should the lord of the country
flit about like a fool?
If you let yourself be blown to and fro,
you lose touch with your root.
If you let restlessness move you,
you lose touch with who you are.

27

A good traveler has no fixed plans
and is not intent upon arriving.
A good artist lets his intuition
lead him wherever it wants.
A good scientist has freed himself of concepts
and keeps his mind open to what is.

Thus the Master is available to all people
and doesn't reject anyone.
He is ready to use all situations
and doesn't waste anything.
This is called embodying the light.

What is a good man but a bad man's teacher?
What is a bad man but a good man's job?
If you don't understand this, you will get lost,
however intelligent you are.
It is the great secret.

28

Know the male,
yet keep to the female:
receive the world in your arms.
If you receive the world,
the Tao will never leave you
and you will be like a little child.

Know the white,
yet keep to the black:
be a pattern for the world.
If you are a pattern for the world,
the Tao will be strong inside you
and there will be nothing you can't do.

Know the personal,
yet keep to the impersonal:
accept the world as it is.
If you accept the world,
the Tao will be luminous inside you
and you will return to your primal self.

The world is formed from the void,
like utensils from a block of wood.
The Master knows the utensils,
yet keeps to the block:
thus she can use all things.

29

Do you want to improve the world?
I don't think it can be done.

The world is sacred.
It can't be improved.
If you tamper with it, you'll ruin it.
If you treat it like an object, you'll lose it.

There is a time for being ahead,
a time for being behind;
a time for being in motion,
a time for being at rest;
a time for being vigorous,
a time for being exhausted;
a time for being safe,
a time for being in danger.

The Master sees things as they are,
without trying to control them.
She lets them go their own way,
and resides at the center of the circle.

32

The Tao can't be perceived.
Smaller than an electron,
it contains uncountable galaxies.

If powerful men and women
could remain centered in the Tao,
all things would be in harmony.
The world would become a paradise.
All people would be at peace,
and the law would be written in their hearts.

When you have names and forms,
know that they are provisional.
When you have institutions,
know where their functions should end.
Knowing when to stop,
you can avoid any danger.

All things end in the Tao
as rivers flow into the sea.

34

The great Tao flows everywhere.
All things are born from it,
yet it doesn't create them.
It pours itself into its work,
yet it makes no claim.
It nourishes infinite worlds,
yet it doesn't hold on to them.
Since it is merged with all things
and hidden in their hearts,
it can be called humble.
Since all things vanish into it
and it alone endures,
it can be called great.
It isn't aware of its greatness;
thus it is truly great.

33

Knowing others is intelligence;
knowing yourself is true wisdom.
Mastering others is strength;
mastering yourself is true power.

If you realize that you have enough,
you are truly rich.
If you stay in the center
and embrace death with your whole heart,
you will endure forever.

35

She who is centered in the Tao
can go where she wishes, without danger.
She perceives the universal harmony,
even amid great pain,
because she has found peace in her heart.

Music or the smell of good cooking
may make people stop and enjoy.
But words that point to the Tao
seem monotonous and without flavor.
When you look for it, there is nothing to see.
When you listen for it, there is nothing to hear.
When you use it, it is inexhaustible.

44

Fame or integrity: which is more important?
Money or happiness: which is more valuable?
Success or failure: which is more destructive?

If you look to others for fulfillment,
you will never truly be fulfilled.
If your happiness depends on money,
you will never be happy with yourself.

Be content with what you have;
rejoice in the way things are.
When you realize there is nothing lacking,
the whole world belongs to you.

45

True perfection seems imperfect,
yet it is perfectly itself.
True fullness seems empty,
yet it is fully present.

True straightness seems crooked.
True wisdom seems foolish.
True art seems artless.

The Master allows things to happen.
She shapes events as they come.
She steps out of the way
and lets the Tao speak for itself.

66

All streams flow to the sea
because it is lower than they are.
Humility gives it its power.

If you want to govern the people,
you must place yourself below them.
If you want to lead the people,
you must learn how to follow them.

The Master is above the people,
and no one feels oppressed.
She goes ahead of the people,
and no one feels manipulated.
The whole world is grateful to her.
Because she competes with no one,
no one can compete with her.

67

Some say that my teaching is nonsense.
Others call it lofty but impractical.
But to those who have looked inside themselves,
this nonsense makes perfect sense.
And to those who put it into practice,
this loftiness has roots that go deep.

I have just three things to teach:
simplicity, patience, compassion.
These three are your greatest treasures.
Simple in actions and in thoughts,
you return to the source of being.
Patient with both friends and enemies,
you accord with the way things are.
Compassionate toward yourself,
you reconcile all beings in the world.

70

My teachings are easy to understand
and easy to put into practice.
Yet your intellect will never grasp them,
and if you try to practice them, you'll fail.

My teachings are older than the world.
How can you grasp their meaning?

If you want to know me,
look inside your heart.

71

Not-knowing is true knowledge.
Presuming to know is a disease.
First realize that you are sick;
then you can move toward health.

The Master is her own physician.
She has healed herself of all knowing.
Thus she is truly whole.

72

When they lose their sense of awe,
people turn to religion.
When they no longer trust themselves,
they begin to depend upon authority.

Therefore the Master steps back
so that people won't be confused.
He teaches without a teaching,
so that people will have nothing to learn.

73

The Tao is always at ease.
It overcomes without competing,
answers without speaking a word,
arrives without being summoned,
accomplishes without a plan.

Its net covers the whole universe.
And though its meshes are wide,
it doesn't let a thing slip through.

74

If you realize that all things change,
there is nothing you will try to hold on to.
If you aren't afraid of dying,
there is nothing you can't achieve.

Trying to control the future
is like trying to take the master carpenter's place.
When you handle the master carpenter's tools,
chances are that you'll cut your hand.

76

Men are born soft and supple;
dead, they are stiff and hard.
Plants are born tender and pliant;
dead, they are brittle and dry.

Thus whoever is stiff and inflexible
is a disciple of death.
Whoever is soft and yielding
is a disciple of life.

The hard and stiff will be broken.
The soft and supple will prevail.

77

As it acts in the world, the Tao
is like the bending of a bow.
The top is bent downward;
the bottom is bent up.
It adjusts excess and deficiency
so that there is perfect balance.
It takes from what is too much
and gives to what isn't enough.

Those who try to control,
who use force to protect their power,
go against the direction of the Tao.
They take from those who don't have enough
and give to those who have far too much.

The Master can keep giving
because there is no end to her wealth.
She acts without expectation,
succeeds without taking credit,
and doesn't think that she is better
than anyone else.

63

Act without doing;
work without effort.
Think of the small as large
and the few as many.
Confront the difficult
while it is still easy;
accomplish the great task
by a series of small acts.

The Master never reaches for the great;
thus she achieves greatness.
When she runs into a difficulty,
she stops and gives herself to it.
She doesn't cling to her own comfort;
thus problems are no problem for her.

2 Humanities English
Ms. Mervis

Tao Te Ching - Writing Assignment

Directions: Please read the selected excerpts from the Tao Te Ching Select **ten** passages that you find particularly meaningful or relevant. Respond to each in a paragraph. Responses may include restatements of the passages' meanings in your own words, comments on their "wisdom" or relevance, or personal examples of what they illustrate about life. Be ready to share your responses with the class.

2 Humanities English
Ms. Mervis

Name______________________
Per.______ Date___________

I CHING WORKSHEET

General directions: Read the information on how to use the oracle in the I Ching packet. Then ask a question that does **not** require a yes/no answer and write the question down on the line provided below. Take three coins of the same size. Shake them in your cupped hands and then drop them. Compare the heads (yin) and tails (yang) configurations and draw the appropriate solid **yang** (------) or (------ ●) solid changing line, or the broken **yin** (--- ---)or (--- --- ●) broken changing line. Draw the line in the space indicated below for line #1. Repeat this process five more times until you have six lines in all, building your hexagram from the bottom up. We will examine the interpretations of your hexagram in class by looking it up in the I Ching.

SAMPLE QUESTION: ____
____

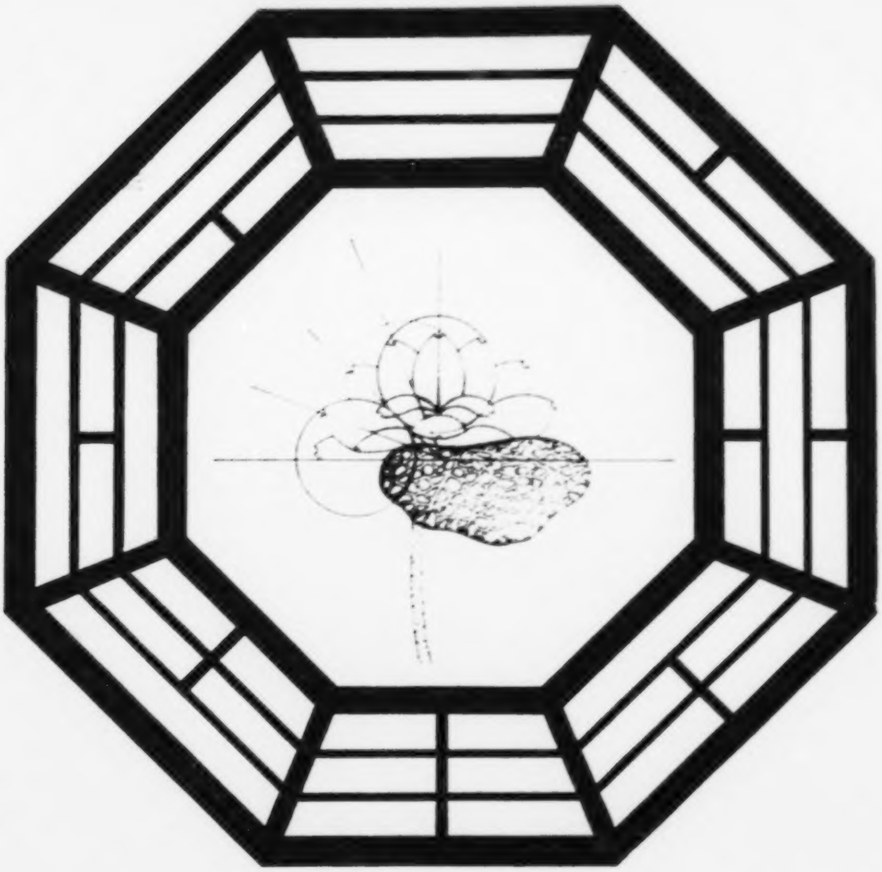
HEXAGRAM: #____

6.		6.
5.		5.
4.	CHANGING TO: ?	4.
3.		3.
2.		2.
1.		1.

YOUR QUESTION: ____
____

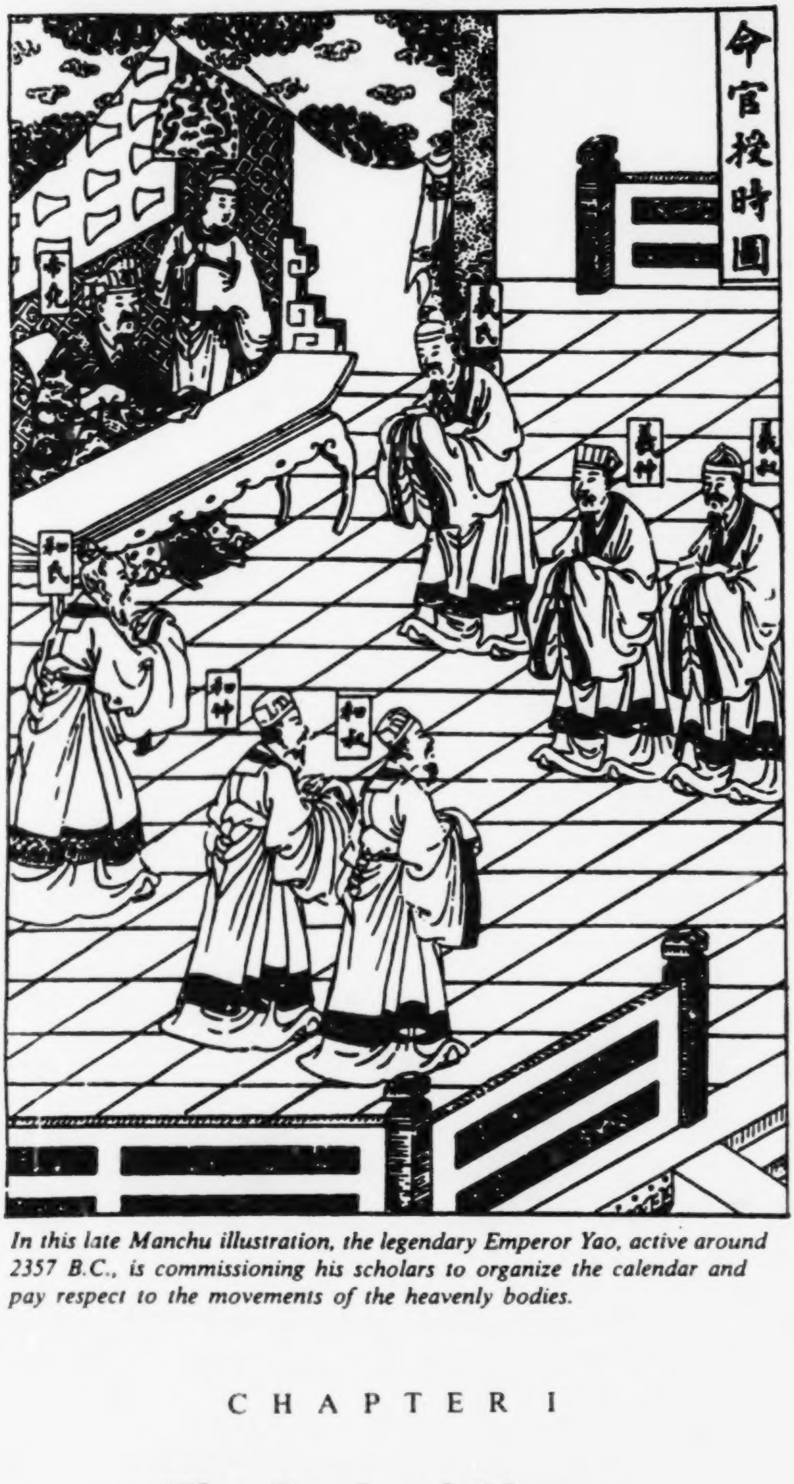
HEXAGRAM: #____

6.		6.
5.		5.
4.	CHANGING TO: ?	4.
3.		3.
2.		2.
1.		1.



THE I CHING WORKBOOK

R. L. WING



In this late Manchu illustration, the legendary Emperor Yao, active around 2357 B.C., is commissioning his scholars to organize the calendar and pay respect to the movements of the heavenly bodies.

CHAPTER I

The Book of Change Explained

Introduction

The book you have opened is an ancient treasure. It has been used by the Chinese to explore the meaning of human affairs for thousands of years. Translated into numerous languages, the *I Ching* continues today to be a source book of insight and wisdom for people around the world.

The *I Ching* (literally translated and used herein as *The Book of Change*) may be the oldest book on the planet. Like the Old Testament, the Pyramids, and the great Gothic cathedrals, *The Book of Change* was a co-operative effort spanning many centuries. The oldest, deepest stratum of the ideas in the book was probably handed down from the elders of the nomadic Siberian tribes, the same tribes that sired both the Oriental and American cultures. These early authors of the *I Ching* observed the stars and tides, the plants and animals, and the cycles of all natural events. At the same time, they observed the patterns of relationship in families and societies, the practice of business, the craft of government, the grim art of warfare, the eternal human dramas of love, ambition, conflict, and honor. They made no attempt to create a fixed chart of the cosmos. Instead, they organically grew a guide to the way things change: a marvelous, fluid, interconnected system of relations — the eight trigrams and the sixty-four hexagrams. It is in the simultaneous awareness of agricultural cycles and social patterns, courtly manners and battlefield strategies, cosmic events and inner development that *The Book of Change* succeeds in communicating over the millennia with such awesome accuracy.

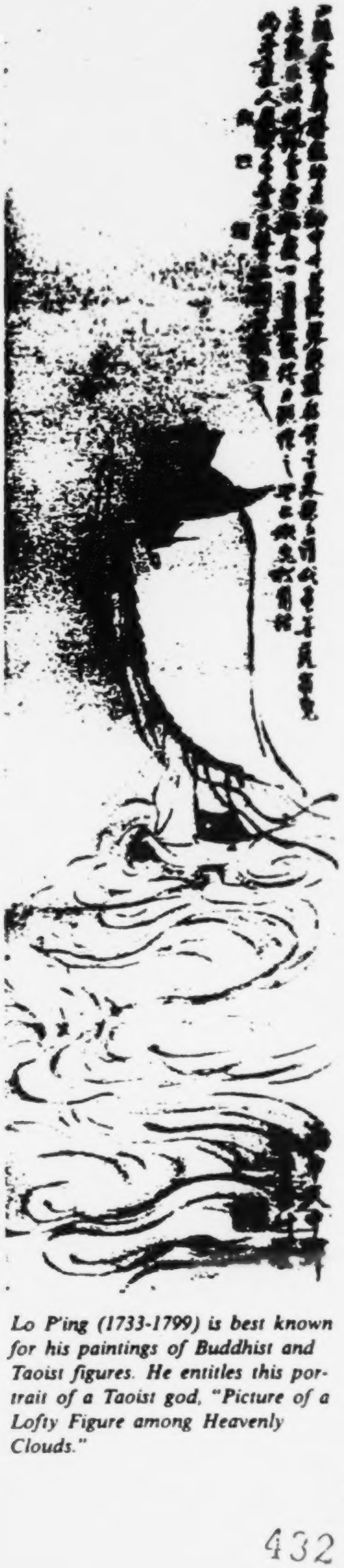
The actual authorship of *The Book of Change* was first attributed to Fu Hsi, the legendary ruler of China during the third millennium B.C. He is said to have discovered the arrangements of the eight trigrams that form the sixty-four hexagrams on the shell of a tortoise. Early writings describe Fu Hsi's deliberations of life in the world as follows:

> In the beginning there was yet no moral nor social order. Men knew their mothers only, not their fathers. When hungry, they searched for food; when satisfied, they threw away the remnants. They devoured their food, hide and hair; drank the blood; and clad themselves in skins and rushes. Then came Fu Hsi and looked upward and contemplated the images in heaven and looked downward and contemplated the occurrences on earth. He united man and wife, regulated the five stages of change, and laid down the laws of humanity. He devised the eight trigrams in order to gain mastery over the world.

Historically, *The Book of Change* was most widely used as a farming, fishing, and hunting almanac, until King Wen, founder of the Chou Dynasty (1150-249 B.C.), wrote essays on the meanings of the sixty-four hexagrams. The mythic layers of prehistoric knowledge began to blend into the long and stormy era of recorded Chinese history, as King Wen, a sophisticated, civilized, worldly figure, commented on the social and political implications of the hexagrams. He wrote his commentaries while imprisoned by the tyrannical Emperor Chou Hsin. During his confinement he saw a vision of the hexagrams on the wall of his cell, a vision so profoundly moving that he spent his sentence translating the images into words. The Judgments of King Wen were a monumental addition to the already ancient hexagrams, for the worlds of commerce, politics, and social relations were brought into relation with the elemental forces of nature.

Finally, King Wen was rescued from his incarceration when his son Wu led a rebellion to overthrow Chou Hsin. King Wen took the throne, and his son, now the Duke of Chou, completed his father's work by writing commentaries on each of the six lines within the hexagrams.

The most distinguished philosophers of Chinese thought, including Lao Tzu, Mencius, Mo Tzu, Chu Hsi, and Chuang Tzu, have been influenced by *The Book of Change* and have also influenced the book through their own works. The most important contribution among these was a series of commentaries about the hexagrams and some of the individual lines written by the revered philosopher Confucius (551–479 B.C.) and his disciples. Confucius' selection of writings about the work, known as the *Ten Wings*, is an indispensable treatise for the serious student who desires an increased insight into the *I Ching*.



Lo P'ing (1733-1799) is best known for his paintings of Buddhist and Taoist figures. He entitles this portrait of a Taoist god, "Picture of a Lofty Figure among Heavenly Clouds."

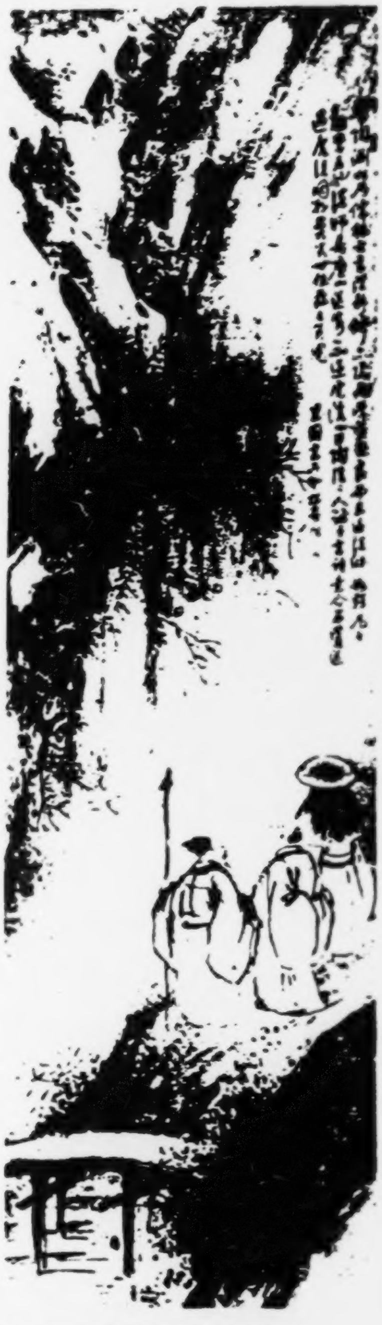
Beyond seeing *The Book of Change* as a tapestry of history, governmental policy, philosophy, morality, ethics, and an almanac of tools, farming, weather, and science, Confucius believed in using the book as a credo to determine and define his inner development. He said, "Instead of indulging in empty talk, I consider it more meaningful and enlightening to express myself in definite actions." He spent the later part of his life studying and experimenting with *The Book of Change* and is said to have worn out three times the leather thongs holding together the parchment upon which it was written. Confucius was also said to have lamented that if he had another fifty years to live, he would study the *I* (change), and in doing so, avoid great error and become without fault.

The startling accuracy of the psychological portraits presented by each of the sixty-four hexagrams was the aspect of *The Book of Change* that so excited psychologist Carl Jung, who came across Richard Wilhelm's translation in the early part of this century. Jung was so impressed and intrigued by what he saw that he convinced a wealthy patient and her husband, a scion of the Mellon family, to underwrite the publication of the American edition. Jung realized that the Chinese sages were well aware of the mythic consciousness attached to their heroes and villains, gods and kings, warriors and statesmen. He saw human nature and cosmic order united in the collective unconscious through symbols that affect people of any time and of any culture. The *I Ching* organized these vital symbols into *hexagrams;* Jung called them *archetypes.*

The Book of Change has been used throughout time to isolate the present moment and predict the future. Using *The Book of Change* for divination by dropping three coins on a flat surface six times or randomly dividing fifty small sticks of wood is a way of stopping the world, or time. Think of it as clicking the shutter of a camera in order to capture a picture of the moment and examine in detail its meaning. This ritual of stopping time (or "change," if you will) with a particular question in mind is a way of aligning your Self and your circumstances within the background of all that is unfolding in the universe. You can then use this perspective to gain an insight into your own destiny. When you use *The Book of Change* to peer into your future, when you experience the immediateness of your situation through divination, it is like unwrapping, unfolding, and discovering yourself — and, in the process, discovering this intricate and perplexing world to be something that you have intimately understood all along.

The Tao

> There is nothing constant in the universe. All ebb and flow, and every shape that's born, bears in its womb the seeds of change.
>
> —Ovid, *Metamorphoses*



The contemplation of water is a common Taoist theme in Chinese painting. Here three scholars are looking at a waterfall in this striking finger-painting entitled "Three Laughing Friends," by Kao Ch'i-p'ei (1672-1734).

The search for a solution to the mystery underlying the constant motion and change in the universe has spawned both the science of physics and the earlier science of metaphysics. Physics attempts to express mathematically the physical laws dominating the universe. Metaphysics attempts to express mathematically the effects of these physical laws on human affairs. There are two fundamental laws underlying physical change in the universe. One is the law of *polar reversal.* In all things we see the seeds of their opposites: Just as new life carries in its genetic code the signal for its own decomposition, so too in every human affair lies the seed of a subtle but exacting change. The other law of change is *periodicity.* This law manifests in cycles and rhythms, like the changing seasons, the growth cycles in plants, and the stages in the development of the individual's life and character.

The whole of all that is changing according to these physical laws of the universe, from the life forms on earth to the stars above, is referred to herein as the cosmos. The path of life through the changing cosmos is the *tao.* The *tao* is the only reasonable and harmonious path for the individual through the cosmos, given his nature and the nature of the cosmic forces at a given moment in time. Hence, the great concern of following the *tao* in Chinese philosophical thought.

The *tao* literally means the way or gate through which all things move. To move with the *tao* is to be in a state that Christianity refers to as "grace." The Chinese philosophers were fond of comparing *taoist* behavior with that of water: It flows onward always. It penetrates the crevices, it wears down resistance, it stops to fill deep places and then flows on. Always it holds to its true nature and always it flows with the forces in the cosmos.

Although the *tao* implies the path of least resistance, it is often a very difficult path to accept and follow. In following the *tao,* the individual can find his place in the cosmos and harmonize with it. At this point he can exercise true free will as he makes *real* decisions based upon *real* possibilities. Here *The Book of Change* can illuminate the individual by revealing immediate tendencies in the cosmos. Confucius wrote in the *Ten Wings,* "Whoever knows the *tao* of the changes and transformations, knows the actions of the gods."

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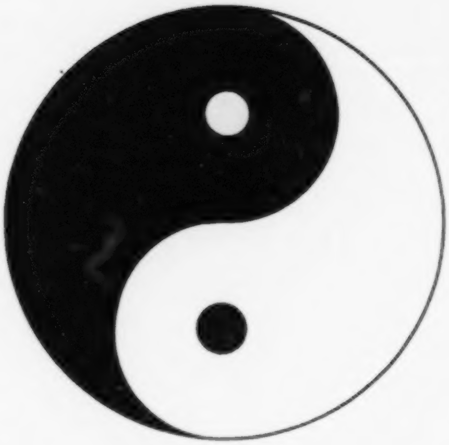
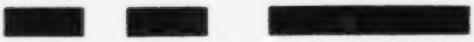


Yin and Yang

Most Westerners are familiar with the above symbol, as it appears often in both Oriental art and in modern Western illustrations. It represents the duality in the cosmos as it pulls apart into negative and positive, *yin* and *yang*. As *The Book of Change* relates it, the cosmos, desiring to manifest itself, divided its nature into two opposing forces. From the oscillating dichotomy in its nature (negative *yin* and positive *yang)*, all of that which exists is being produced. The dots in the centers of the white-and-black fields represent the seeds of change as polar reversal and periodicity occur. This constant changing is the interplay in the cosmos that creates life, while life, in turn, generates the creative energy that manifests the cosmos.

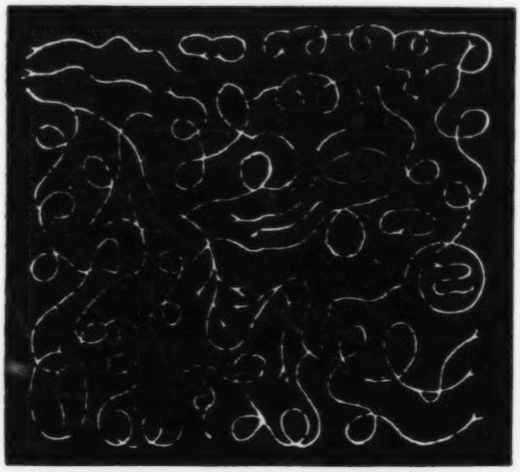
Yin and *yang* represent the negative and positive dualism existing within all things, from the protons and electrons of the atoms to the conscious and subconscious of the human psyche. This duality is a profound fundamental in both ancient Chinese and modern scientific thought. In *The Book of Change, yin* and *yang* are represented by yielding *(yin)* and firm *(yang)* lines. They have the following attributes:

陰 陽



YIN	YANG
negative	positive
passive	active
female	male
receptive	creative
dark	light
night	day
cold	heat
soft	hard
wet	dry
winter	summer
shadow	sun

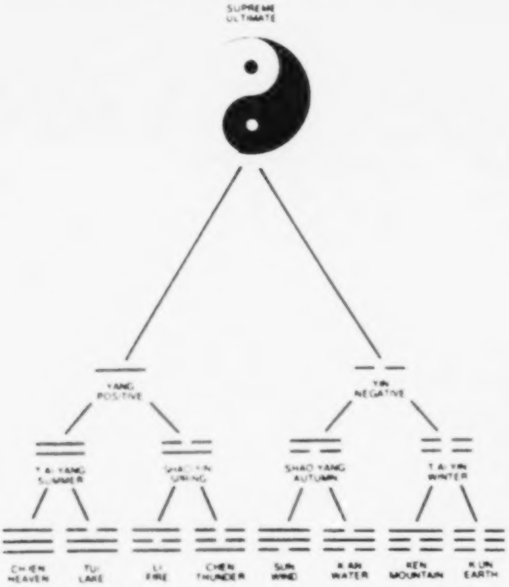
Together, *yin* and *yang* represent the dynamic interaction that creates all of reality. The ancient Chinese say about this: "From the Creative *(yang)* and the Receptive *(yin)* emerge the ten thousand things."



From the Northern Sung Dynasty, this illustration is referred to as the "Diagram of Change." It shows the action of the tao and the dynamic interaction of microcosm and macrocosm.

The Trigrams

A trigram is a structure composed of three parallel lines. The trigrams were formed to describe the evolution of things from the duality of *yin* and *yang*. They were first attributed to Fu Hsi, the legendary King of China, who lived sometime around 3000 B.C. His colorful history tells of his discovery of the trigrams on the shell of a horse dragon (tortoise) he found emerging from the Yellow River, where he had gone to meditate upon the meaning of life. He drew, from the markings on the tortoise, a document known as the Yellow River Map. From it he developed the mathematical ordering of the trigrams.


SUPREME ULTIMATE
YANG POSITIVE
YIN NEGATIVE
T'AI YANG SUMMER
SHAO YIN SPRING
SHAO YANG AUTUMN
T'AI YIN WINTER
CH'IEN HEAVEN
TUI LAKE
LI FIRE
CHEN THUNDER
SUN WIND
K'AN WATER
KEN MOUNTAIN
K'UN EARTH

The above illustration shows the evolution of the eight trigrams emerging from the Supreme Ultimate, the absolute. The two top lines represent the duality in nature, *yin* and *yang*, or heaven and earth. The middle row shows the four ways heaven and earth come together forming the four seasons. In the bottom row, a third line was added to represent man as the synthesis of heaven and earth, thus creating the eight elemental trigrams. These trinities are meant to represent all the cosmic and physical conditions on earth. Their attributes as used in *The Book of Change* are as follows:

CH'IEN: (Heaven) firmness, creativity, strength, force, power

TUI: (Lake) joy, openness, pleasure, satisfaction, excess

LI: (Fire) Illuminating, clarity, intelligence, dependence, attachment

CHEN: (Thunder) arousing, movement, activity, shock, growth

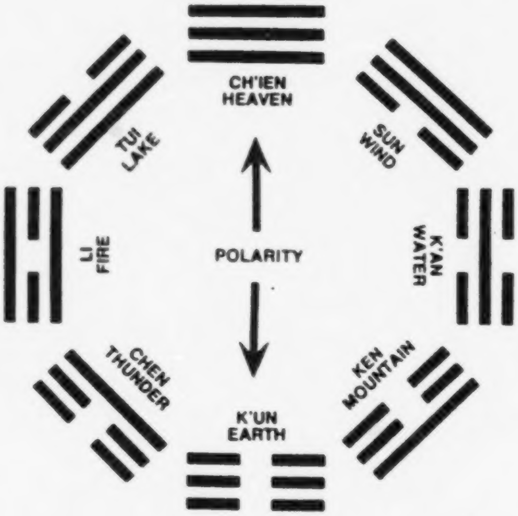
SUN: (Wind) gentle effects, small efforts, penetrating work

K'AN: (Water) mysterious, profound, meaningful, dangerous, difficult

KEN: (Mountain) still, resting, meditating, tranquil, immobile

K'UN: (Earth) yielding, receptive, responsive, devoted, submissive

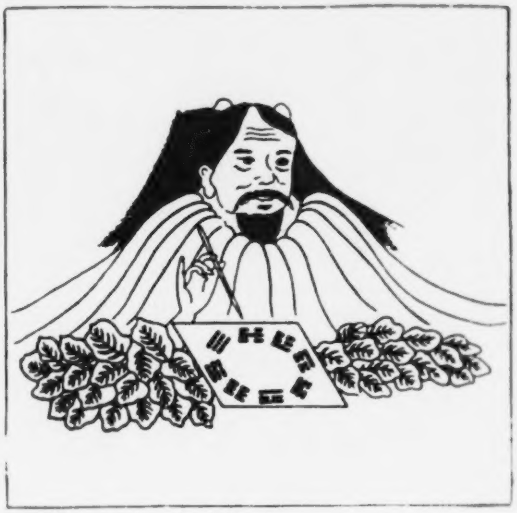
The trigrams were used in early forms of divination, before the hexagrams were created. The following illustration, found on artifacts of great antiquity throughout the Orient, was used for divination.


CH'IEN HEAVEN
SUN WIND
K'AN WATER
KEN MOUNTAIN
K'UN EARTH
CHEN THUNDER
LI FIRE
TUI LAKE
POLARITY

Attributed to Fu Hsi, this illustration represents the earliest arrangement of the trigrams. It depicts them in such a way that the polar opposites are across from one another. Moving clockwise from the top, heaven is across from earth, wind from thunder, water from fire, and mountain from lake. They also have the respective attributes of firm across from yielding, gentle from arousing, mysterious from illuminating, and stillness from joyfulness. A later arrangement, attributed to King Wen, shows the trigrams from the point of view of periodicity rather than polarity. You will find on page 162 a comparison of the two.

Finally, the trigrams are also seen as family members in their various archetypal roles: the strong father, the devoted mother, the arousing eldest son, the dangerous middle son, the resting youngest son, the gentle eldest daughter, the intelligent middle daughter, and the joyful youngest daughter.

Historically, the eight trigrams have been expressed in many other sets of ideas, ideas that correspond to the seasons, parts of the body, points of the compass, plants, animals, and so forth, hence creating a useful almanac and oracle for the ancient Chinese seeking to understand the tendencies of change.



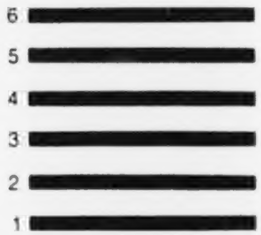
Fu Hsi inventing the eight trigrams.

The Hexagrams

The eight trigrams were a manageable number of configurations that could easily be recognized and memorized. They were developed and contemplated for centuries until early Chinese scholars, desiring a more sophisticated method of investigation into the universe, combined them to expand the possible representation of cosmic and human affairs. The various pairings of the eight trigrams led to the sixty-four hexagrams: 8 × 8 = 64. The coming together of the two trigrams within the hexagrams represents the coming together of heaven (upper) and earth (lower), while their interaction and dynamism represent the cosmic forces as they affect human affairs. This coming together also represents the duality within the Self: subconscious vs. conscious or instinct vs. persona. Often the upper and lower trigrams within the hexagrams are viewed as the higher and lower minds, while in the *Workbook* they are referred to as *cosmic ideals* and *human affairs*. When contemplating the meaning of a hexagram, it should be considered in the light of the trigrams that form it and their relative positions.

The *changing lines* came about because of the recognition by the ancient Chinese that the cosmos is in a constant state of change, from night to day, summer to winter, life to death. The hexagams, therefore, flow into one another through various moving lines that occur during divination. These transformations can be expressed mathematically as: 64 × 64 = 4,096 possible permutations against a background of unlimited cosmic situations.

All movement enters the hexagram from the bottom; hence the bottom line represents the beginning of the situation. It moves upward through the various states of conditioned change, exiting from the top, the final stage of the situation that the hexagram represents. For this reason the hexagram is always constructed from the bottom up when divining.



Each hexagram contains one and sometimes two *ruling lines*. The ruler is most commonly found in the fifth position, but its actual place, finally, depends on the suitability of the surrounding lines within the hexagram. The suitability or *correctness* of the lines is a complex subject that may take years of contemplation to fully understand. The interpretation in Book Three of *The Book of Changes*, translated by Richard Wilhelm, can be invaluable in this pursuit, as can the James Legge translation.

The overall *sequence* of the hexagrams, from one to sixty-four, can lend insight into their individual meanings. By considering the hexagrams that precede and that follow a certain hexagram, one can gain a perspective of its essence. The King Wen sequence is the order in which the hexagrams have been arranged since the twelfth century, when King Wen wrote his commentary and reorganized them. An illustration of this sequence can be found on page 163.

This ancient tortoise shell was used as an augury. The shell was heated until it cracked and the cracks were then interpreted. The inscriptions refer to the inquiry and the answer. The most common questions concerned matters of sacrifice, war, hunting, trips, and weather, in that order.

How the Oracle Works

Man has used auguries throughout time to examine his reality and divine its meanings, auguries such as tea leaves, heavenly bodies, bones, tarot cards, pendulums, the palms of hands, and crystal balls. An augury is a device that yields a particular pattern at a particular moment in time and that can, in turn, be analyzed in the light of a particular concern. Imagine, for a moment, our reality to be a tube of time extending through space. We are constantly flowing through the tube along with everything we perceive. Now, if we could at a certain, perhaps perplexing moment, slice through the tube and study its fixed cross section, we would see all of the elements in nature that happen to now exist, as well as their immediate relationships to one another. By evaluating the patterns of the current relationships among things, we should then be able to divine what we might expect in our own lives from the available forces and compelling tendencies in the cosmos.

This method of investigation into things interestingly parallels the random principle used in quantum physics today. Here a random event is juxtaposed against a fixed system of physical laws in order to expand the conceptual awareness of the investigating scientist. *The Book of Change* is the oldest continuing system of investigation into the nature of the universe. Beyond its regard for human affairs, it was first used to measure time and the seasons, investigate phenomena in nature, and regulate the life forms used for food. With it, the individual investigator and his tools of divination (most often three coins) provided the random principle juxtaposed against a highly precise binary grid of the 64 hexagrams and their 4,096 mathematically exact interrelationships.

You and your sincere quest for information will become, through the random pattern of the falling coins, a microcosm juxtaposed against and created by the macrocosm of the universe. As above, so below. Just as the movements of the heavenly bodies resemble the movements within the atom, so your situation on earth resembles and is a product of the momentarily simultaneous physical forces in the universe that allow the coins to fall as they do. By building a hexagram with the six falls of the coins and referring to its text in *The Book of Change,* you are presented with a glimpse of these parallel universal patterns.

The *Workbook* you are holding will guide you through the laboratory of the universe. *You* are the investigator, and the experiments that you make and record in this book will eventually lead you to a greater understanding of the cosmos and your Self, one and the same.

At times in your life you may use *The Book of Change* quite frequently, especially in the beginning of your relationship with this highly personalized and sometimes eccentric oracle. At other times you may pick up the book only once or twice a month. For some people, years pass before they renew an animated relationship with the book. For still others, *The Book of Change* becomes a morning ritual, like coffee. "What will the day bring?" they ask. This type of relationship is an effective learning tool and can be highly entertaining as well as enlightening. An interesting and useful structure for such inquiries is presented in *The Taoist Book of Days* (Ballantine Books).

Most people, however, settle into a random pattern of inquiry. When life gets hectic and confusing the book is off the bookshelf and open for weeks on end. When everyday life assumes a predictable pattern, the book is consulted only when the user is confronted by particularly perplexing problems. When life becomes busy and exciting, the book collects dust on the shelf, forgotten and usually remembered only by the most curious of moods. And one day, perhaps, you will consult the oracle knowing that it is the last time you will wish to do so. But you will soon discover all of this for yourself.

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Making An Inquiry

Wording your inquiry and writing it down is a necessary part of the process of divination. It will settle your mind into the proper frame of receptivity and, at the same time, it is an effective form of self therapy. In discovering what it is you really wish to know, you learn something of your true feelings. For instance, you may inquire into the possibility of a relationship with a particular person, but in wording the question and applying a time factor to it (for example, its significance to your past, your present, your immediate future, the rest of your life, or the whole of your life), you may discover that you do not imagine the relationship extending endlessly into your future, but see it more as a thing of the present, or vice versa.

As you learn to better focus your questions, the answers you receive will become more to the point. As a rule, be as specific as possible about the time, the tense, the people involved, the place, and the scope of what you wish revealed (for example, the effect of a particular action, the best attitude to maintain in order to achieve a particular aim, what to expect from a particular situation, the current meaning of a particular situation, or the true motives in yourself or others). Especially avoid yes/no or either/or kinds of questions. "To be or not to be" is not really a question. It's indecision.

An equivocal or vague question such as "Should I move to another city?" will yield a vague response. If a more pointed response is desired, word the question, "What will be the effect of moving to Portland?" Or even better, "How will a move to Portland affect my career?" Or "What effect will a move to Portland in August have upon my life?" Here the question is developed into a state of mind.

To approach *The Book of Change* as though it were an intelligent, sensitive, living mind is not at all a mistake. John Blofeld, in his translation of the *I Ching*, (E.P. Dutton & Company), describes his first divination:

> The very first time I did this, I was overawed to a degree that amounted to fright, so strong was the impression of having received an answer to my question from a living, breathing person. I have scarcely used it since without recovering something of that awe, although it soon came to be characterized by a pleasurable excitement rather than fear. Of course I do not mean to assert that the white pages covered with black printer's ink do in fact house a lively spiritual being. I have dwelt at some length on the astounding effect they produce chiefly as a means of emphasizing how extraordinarily accurate and, so to speak, personal, are its answers in most cases. Yet, if I were asked to assert that the printed pages do not form the dwelling of a spiritual being or at least bring us into contact with one by some mysterious process, I think I should be about as hesitant as I am to assert the contrary.

Questions dealing with health, relationships, business, politics, travel, social events, and inner development have been asked of *The Book of Change* for thousands of years. Consequently, the various commentaries throughout history, from which this version was synthesized, touch upon all of these human affairs. Other more profound and rare questions, questions that are usually asked only once, questions of one's personal fate, deeply significant life decisions, or inquiries of fixed relativity between one's Self and an external are also within the scope of what *The Book of Change* will address. Such inquiries should wait until one has a careful understanding of the ideas behind the text, and has delved more deeply into the philosophical and scientific works on the *I Ching*. Additionally, it is a good idea to keep in mind that, just as the great secret of wisdom is knowing when *not* to act, there are times when one should *not* consult this oracle; there are questions that do *not* need to be asked.

Once you've formulated your question, turn to the Hexagram Journal in the back of this book, write it down, and date it. It should be short and concise. As you record it, try to get an image of your question in your mind, a face or mannerism, a room or city, an object or action, or whatever. Hold the image in your mind, have the book in front of you or on your lap, and begin forming the hexagram that represents your reality at this particular moment in time.

If you need a more structured ritual to put your mind into a properly receptive state, then use whatever kind of ceremony that works for you. For a detailed description of ritualized divination, see *The I Ching and You* by Diana ffarington Hook (E.P. Dutton & Company). However, if your attention span is under control yet flexible, in keeping with the spirit of the *tao*, you should be able to consult *The Book of Change* freely, under any circumstance.

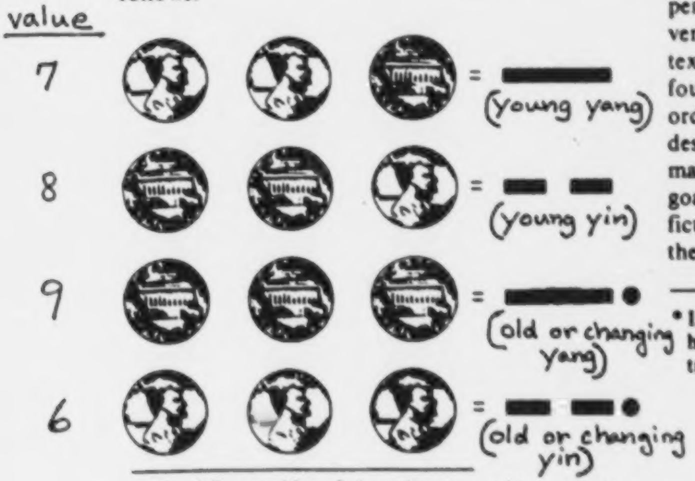
Generally, the occult is taken for granted in the East. All events can be seen as auguries, and true wisdom lies in divining their meaning. The Eastern mind perceives the individual as a part of the continuous whole of reality. Just as a stone falling to the earth may change the molecules in the sun, so too an overt action by an individual yields a corresponding reaction somewhere down the line.

Throwing the Coins

There are many methods of divination that are used to construct a hexagram. The oldest of these is an involved system of counting fifty yarrow stalks from the plant *Achillea millefolium*. This method takes about thirty minutes and is favored by many translators of *The Book of Change*. A detailed description of the yarrow stalk method can be found in the *I Ching*, by John Blofeld (E. P. Dutton & Company).

Still other methods involve six wands, colored beads, preprogrammed calculators and computers, along with the multifarious fauna and flora of the occult world. You will eventually find your own favorite method of generating randomness, if you do not already have one. For those who are just beginning, one of the older and more popular methods here and in China is the coin method, for it is the most accessible and certainly the simplest to grasp.

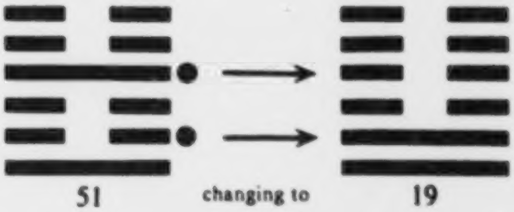
To use the coin method, you will need three coins of the same size. Pennies will do very well. Have ready your pencil and paper, your question, and your powers of concentration. Cup the pennies in your hands, shake them, and drop them on a flat surface. The first fall of the three coins represents the bottom line of the hexagram. Read the coins as follows:*



Draw the corresponding line and repeat five more times until you have built, from the bottom up, a complete hexagram.

If the hexagram that you have received does not have a changing line or lines (a yielding or firm line followed by a dot), then it is a static hexagram, implies a fixed situation, and only one hexagram is read. Especially refer to the last paragraph of the text of the hexagram, since this describes its static state.

If one or more of the lines are changing, two hexagrams will result. For example, a changing firm line (—— •) is read as a firm line in the first hexagram and then reversed to a yielding line (— —) in the resulting second hexagram. All other unchanging lines remain the same in the second hexagram. The illustration below will serve as an example:



Imagine you received hexagram No. 51 as illustrated here. Counting from the bottom up, the second and fourth lines are changing lines. These two lines are therefore reversed as you draw next to No. 51 the resulting hexagram, No. 19.

When reading the text, first read hexagram No. 51. This describes the basic situation or attitude pertaining to your inquiry. It usually refers to the very recent past* or present time. Next read the text for the two changing lines, the second and the fourth. They are read and generally occur in the order in which they are received. These lines may describe the reasons for the coming change, they may present advice for the attainment of your goals, or they may be warnings of coming difficulties or auguries of good fortune. Finally, read the resulting hexagram, No. 19. This hexagram will describe the coming tendencies in your current or proposed path. **Do not read any changing lines in the second hexagram.**

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* The different sides of the coins are used to generate a binary code. Should the reader wish to reverse the values shown here, that is his decision.

* In describing the moment in time to which a divined hexagram refers, Richard Wilhelm writes in the Introduction to his translation of *The Book of Changes*:

> . . . every event in the visible world is the effect of an 'image,' that is, of an idea in the unseen world. Accordingly, everything that happens on earth is only a reproduction, as it were, of an event in a world beyond our sense perception; as regards its occurrence in time, it is later than the suprasensible event.

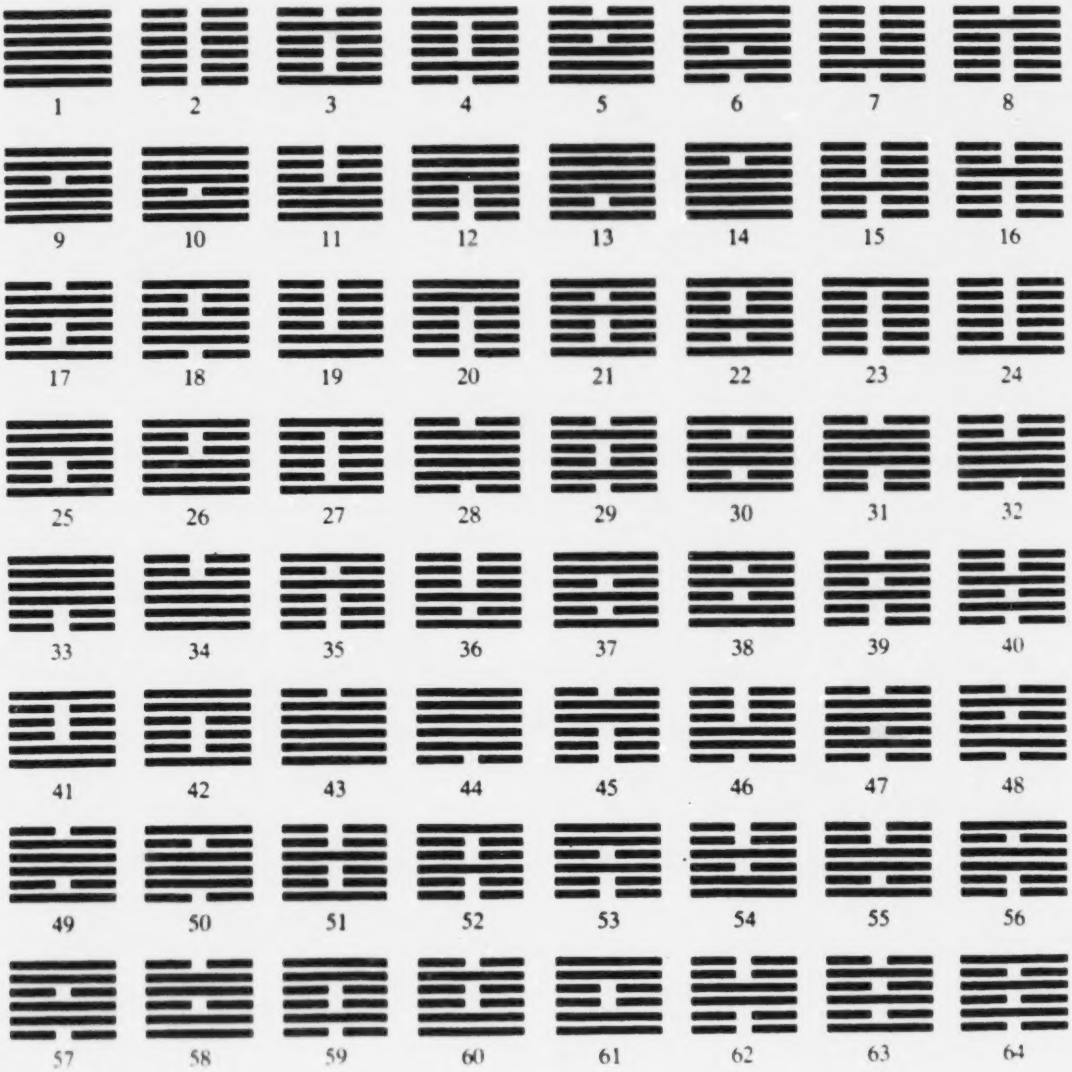
To determine the number of the hexagrams you receive, consult the chart below. Since the hexagram is read from the bottom line up, the lower three lines make up the lower trigram, and the top three, the upper. For example, you can find hexagram No. 14 ䷍ by dividing it into ☰ (lower) and ☲ (upper).

Look down the left-hand column and locate the lower trigram, *CH'IEN*, and move across the column until you are under the upper trigram, *LI*. Here you will find No. 14. Another copy of this chart is printed on the last page of this book for easy access.

UPPER TRIGRAM ▷ LOWER TRIGRAM ▽	CH'IEN ☰	CHEN ☳	K'AN ☵	KEN ☶	K'UN ☷	SUN ☴	LI ☲	TUI ☱
CH'IEN ☰	1	34	5	26	11	9	14	43
CHEN ☳	25	51	3	27	24	42	21	17
K'AN ☵	6	40	29	4	7	59	64	47
KEN ☶	33	62	39	52	15	53	56	31
K'UN ☷	12	16	8	23	2	20	35	45
SUN ☴	44	32	48	18	46	57	50	28
LI ☲	13	55	63	22	36	37	30	49
TUI ☱	10	54	60	41	19	61	38	58

The King Wen
Sequence of Hexagrams

The following arrangement of the sixty-four hexagrams is the oldest known and represents the sequence in which they appear in *The Book of Change*. Each odd numbered hexagram is followed by a hexagram that is either its opposite or its inverse (that is, stood on its head). There is some mystery surrounding the sequence of the odd numbered hexagrams. Scholars and mathematicians are unable to unlock the code which generates the order of these odd hexagrams. Perhaps the logic of their arrangement is approachable only on the intuitive level, that is, by considering the order of the hexagrams in terms of the human affairs they represent.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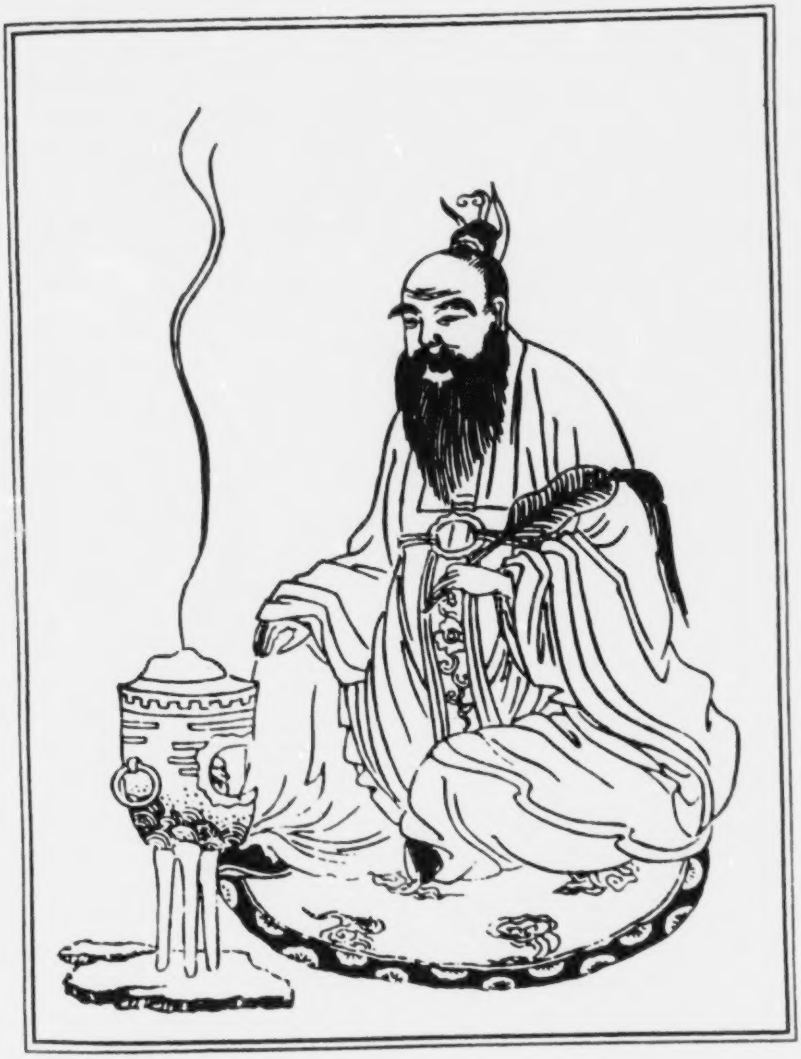
SECTION III

EVOLUTION OF TAOISM



The Taoist Patriarch Subodhi

TAOISM

Its credo was lost in myths and magic

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GILDED BUDDHA (*above*) from the Temple of the Three Pure Ones goes up in flames. Here where monks meditated, now an audience of children clap and cheer (*below*) as the temple, with treasures of the centuries, is destroyed.

Communists and Confucius

by LIN YUTANG

It is of the essence of life that living in the present, we must think of the present. Only through the vistas of history can man, by a foreshortening process of the mind, see patterns moving across the decades, even centuries. Back in 1928-29, Russian proletarian novels were popular reading among the youth of China. Twenty years later, a Communist state came into being in the land of Confucius.

Long before the coming of the Communist regime, Confucianism had a period of decline, swept aside by a wave of intellectual radicalism starting in 1919. A definite feeling was in the air that China must get on and change—and forget the past, or perish. The generation which grew up in the first years of the republic did not so much attack or oppose Confucianism as they ridiculed and ignored it. All this was inevitable in an age of vast intellectual ferment, of a generation impatient for reform, unrooted in the past, confident and somewhat naive. Confucius was also unfortunate in his allies—the warlords who were naturally supporters of old-fashioned morality. Sooner or later, there was bound to be a change and a better recognition of Confucian humanism and its appraisal of human nature and social values.

As the years went by the young radicals matured; the professors began to "see something" in Confucianism after all. During the war years, for instance, a scholar at Tsing Hua University in Peking, Professor Fung Yu-lan, was producing a new interpretation of Neo-Confucianism. Then his work became thwarted by political events under the Communist regime. Professor Fung suddenly found it convenient to denounce the results of his lifetime of study, recant his beliefs in idealism, and publicly thank the "masses for opening [his] eyes." Whatever independent thinking there was in China came to a stop by the end of 1952.

For the present, at least, both Confucian and Taoist ideas are officially regarded as "poison," just as Christianity is regarded as dope for the poor. Confucian books are not so much *verboten* as ignored. All

Dr. Lin Yutang, author and philosopher, has long been distinguished as an interpreter of the East for the West. In the United States he is best known for two books: *My Country and My People* and *The Importance of Living.*

ancient books are supposed to contain similar "poison." History books for students are systematically rewritten. Communist workers are replacing village elders. Elders and anyone else respected by the village community, or anyone acquainted with organizational technique, is a potential leader of the opposition, and as such is suspect, no matter how respectable or innocent the person is known to be. This is an ideological necessity, accepted by the party workers.

Westerners who have lived in China and come to know the Chinese people as they are have found it hard to believe that a nation characterized by common sense, moderation and a homely geniality of living can be transformed into zealots and fanatic followers of Marxism. The question may be asked: how vital are Confucian ideas of humanism and Taoist ideas of laissez faire in the modern Chinese society, and how will the Chinese philosophic temper reassert itself? The question should actually be divided into two. One, can there be a compromise between Marxism and Confucianism, or can the Confucian temper for moderation and respect for human relations influence and change Chinese Communism in the future? And, two, how valid are Confucian and Taoist teachings, given the present world situation?

It is a truism to say that Confucianism, with its family system, its hard-boiled sense that charity must begin at home, its insistence on proper social relationships extended to the nation from right mental attitudes developed in childhood at home, has set the tone for Chinese society for about 2,500 years. In every aspect of social life—filial piety, respect for scholars, village government by elders, respect for age, selection of talents for leadership—Chinese society bears the stamp of Confucius.

These positive aspects of Chinese life, a keen sense of responsibility for one's fellow men, are offset by another important stream of negative characteristics—a certain nonchalant, poetic attitude of calm contentment and devil-may-care old roguery—in which we can recognize the influence of Taoism. The combination of the positive, responsible attitude when a Chinese gentleman bears the burden of the world on his shoulders, and the attitude of the old rogue on the open road, when the same person is willing to let the world take care of itself in a mood of poetic irresponsibility and truly religious trust in Tao—this peculiar mixture has produced the characteristic mores of the Chinese people. I personally think the second attitude is priceless.

However, every nation has its shortcomings, and if all the iniquities of the Chinese people are put upon Confucius' shoulders, the sins of Confucius are many. We too often tend to ascribe the character of a nation, necessarily complex, to one simple source. Anyway, Confucius, or the Chinese nation, forgot to develop something akin to habeas corpus, or anything remotely comparable to it. Confucius had only contempt for law courts, and his great disciple, Mencius, developed the idea of benevolent government. Without protection of civil rights, the idea that our rulers should or would love us like our parents is naive to the extreme. Personally I think that one writ of habeas corpus is worth more than the Confucian *Analects*.

It must be remembered, however, that Confucius was primarily a moral and social philosopher, and only secondarily a political theorist. In a time of chaos, he believed that the solution was moral and social, rather than political. That idea is as good as gold. He aimed at political peace by first establishing a social order based on proper respect for human relationships, and he believed that this social order must be based on the cultivation of the individual through education and the arts, particularly music. When the individuals are cultivated and reformed from within and live as good fathers, good brothers and good husbands, political order will follow of its own accord. Somewhat idealistic, yes—but all great teachers are.

The first question about possible compromise between the Confucian temper and the Marxist temper and outlook must be answered in the negative. Madam Sun Yat-sen expressed the Communist orthodox viewpoint best when she said, "Confucian teachings are feudalistic and autocratic from beginning to end. We must realize how deeply Confucian influences have been imbedded in our art, literature, social sciences and morals. We must make great efforts to uproot Confucian ideas from every nook and corner of our life and thoughts." Such efforts have been made by the Communist regime. For example, of the over 15,000 books published by the Commercial Press in Chinese, only 1,224 titles remained on the selling list at last count. The rest were destroyed. Of the over 12,000 titles published by the Chung Hwa Book Company, some 1,500 remained. The efforts continue.

In every country, society lives by a set of moral values. In Christian countries, these virtues—such as honesty, kindness, justice and the value of the individual—are represented by the Chinese code. In China, they happen to be represented by Confucianism. Thus Communism finds it necessary to strike at the core of Confucian teachings by breaking up family loyalty. The denunciation of their parents by boys and girls of 13 and 14 is systematically encouraged, and such boys and girls are paraded through the towns as model citizens. And it is not difficult to teach the young to disobey their parents.

The case of one denouncement—that of Lu Chih-wei, president of Yenching University, by his daughter—is typical and enligitening. President Lu had already been submitted to public trials several times and he had mercilessly excoriated himself in public in the following terms, "Ambassador Leighton Stuart [of the U.S.] chose me because he knew that I was pro-American to the bones, that I was willing to carry out American cultural invasion at Yenching University. . . . For selfish reasons, I, of my own will, fell into the trap and did harm to countless youth." This, however, was considered unsatisfactory. At the next trial, his daughter, Lu Yao-hua, rose up and, pointing her finger at him, said, "I tried to protect you because I believed in affection between parent and child. Even if it was true affection, how could such emotion compare with the broad love of the masses? Why can't I rise up and fight you?"

The second question is: given normal freedom of thought, how valid would the teachings of Confucius and Tao be today? Generally, moral teachers outlast politicians. Gandhi has outlasted Nehru, and Confucius and Lao Tzu should outlast Mao Tse-tung. The Confucian golden rule seems destined to survive. As for the witticisms of Lao Tzu, his depth, his brilliance and his profound iconoclasm will always recommend themselves to the searching human mind. His teachings on gentleness and humility will always stand as the Sermon on the Mount will always stand, irrespective of political persecutions.

Can the Chinese people, apart from their ideological rulers, accept the Communist negation of their traditional ways and beliefs? The answer is, they have to. Can they accept the more rigorous, severe totalitarian pattern of life which is geared to production for the state? The answer is again, they have to.

But thoughts and ideas are somewhat like seeds. They have a way of lying dormant underground until a more favorable climate brings them again to life. As to when or how this might happen—that the Chinese people return openly to Confucian ideals and the tolerance of Lao Tzu—that is very much a matter of international politics. But, as a Chinese, I hope that it will happen.

CREDITS

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THE FAITHS OF CHINA is reprinted from LIFE, April 4, 1955 and originally ran as Part III of a six part series, THE WORLD'S GREAT RELIGIONS. For a catalogue of LIFE Reprints and any further information about the program, please write to LIFE EDUCATION PROGRAM, BOX 834, RADIO CITY POST OFFICE, NEW YORK, N.Y. 10019

2 Humanities English
Ms. Mervis

Name ______________________
Period _____ Date _______

Worksheet for "Taoism" and "Communists and Confucius"

"Taoism"

What caused the mystic philosophy of Lao Tzu to evolve into an occult belief system more concerned with "sorcery, fortune-telling, charm-selling, and alchemy" than with enlightenment?

"Communists and Confucius"

Dr. Lin Yutang's article dates from 1955, the early years of the Communist regime. How were Taoist and Confucian ideas viewed at this point in time?

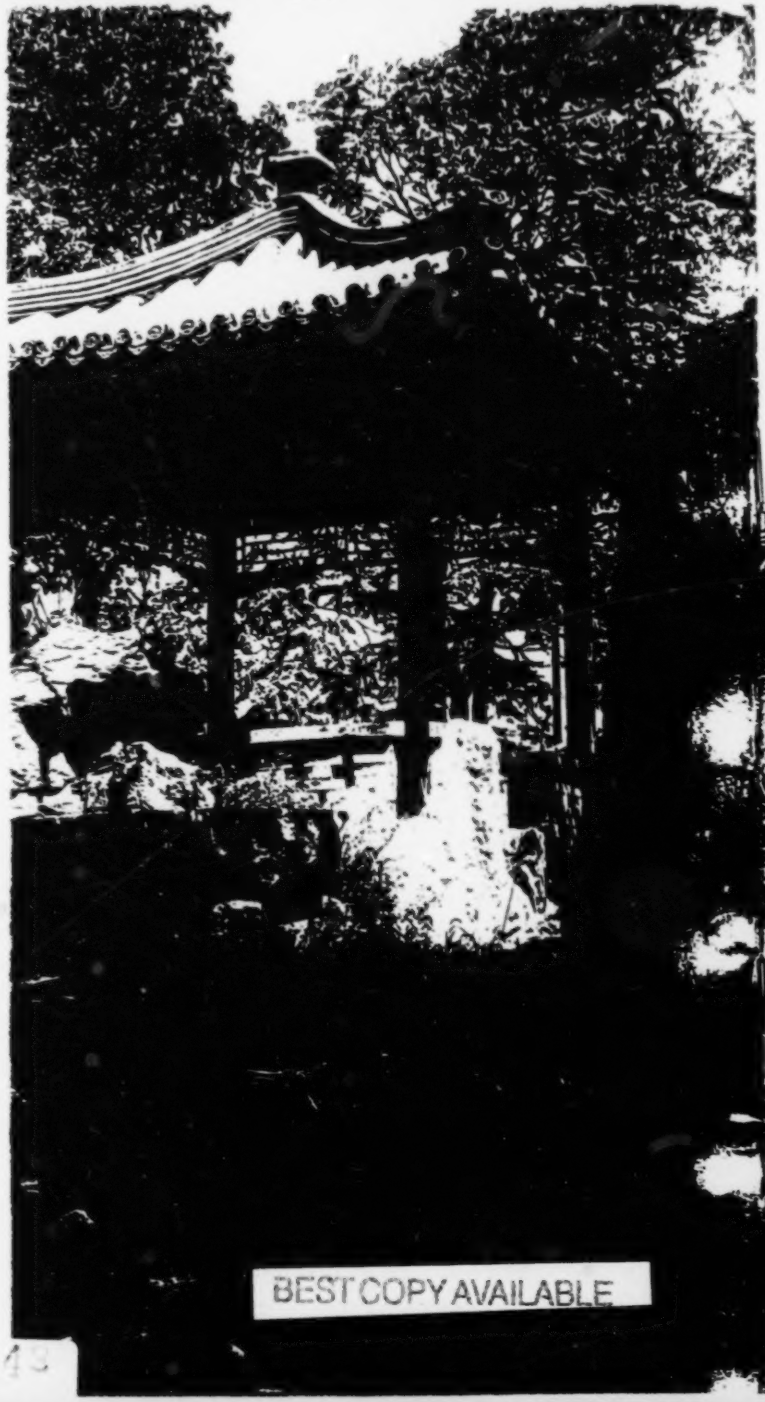
Does the author give give a convincing argument in favor of a compromise between Marxism and traditional Chinese philosophy? Please discuss his views, using specific examples from your reading.

SECTION IV

CHINA AND TAOISM IN 1996

The material in the first half of this section (portions of the guidebook to White Cloud Temple and the photographs) was acquired during the Fulbright-Hays China Seminar. It is just a small sample of the material and memories that I took back with me, which included books, music, a video on Taoism, temple charms, art, and numerous slides and photos--far more than could be included here.

I wish to clarify one point, however. Two postcard pictures of Mt. Huashan appear with personal photos and souvenirs of my visits to White Cloud Temple and Eight Celestial Beings Temple. Also, the pilgrims' route up Mt. Huashan, one of Taoism's most sacred places, appears at the beginning of the unit. Mt. Huashan was not on our travel itinerary; therefore, it was not possible to visit it. It was also difficult to get much information about it or any of the Taoist temples. Officials continually responded to my questions about various Taoist sights with the comment, "Oh, there is nothing much to see there." Mt. Huashan is included with this material, because it illustrates so well my own search for the Tao in modern China. In the midst of Beijing's bureacratic grayness and early morning haze, one can see pockets of people, young and old, practicing T'ai Chi. In the shimmering heat of a Xi'an summer afternoon, a smiling, young Taoist monk sporting a Hard Rock Cafe T-shirt tends to the grounds of a temple that dates back to the Song Dynasty. In Shanghai's rush toward high-tech materialism, a Taoist temple becomes a hip tea house and a tourist attraction. It's wisdom has often been obscured or perverted to suit the whims of popular taste, yet the Tao continues to be a subtle, quiet force in Chinese life. It remains "hidden but always present."



白雲觀

The White Cloud Daoist Temple

[illegible]
Qiu Changchun, founder of the Longmen Sect of Daoism.

北京白云观
The White Cloud Daoist Temple
(Baiyun Guan)

中国道教协会编印
Published by the Chinese Daoist Association
1994

西路有吕祖殿、八仙殿、元君殿、元辰殿、祠堂院、十二生肖壁、二十
壁等　金章宗为奉祀其母之本命元辰而建瑞圣殿，清代重修，改名元辰
数百年来，香火旺盛。祠堂内奉祀龙门七祖王常月宗师及龙门历代律
在左右室壁上嵌有元赵孟頫书《道德》、《阴符》两经石刻。
后院，名云集园，又名小蓬莱。院内以戒台和云集山房为中心，假山错
周有回廊、云华仙馆、有鹤亭、妙香亭、退居楼、遇仙亭、碑廊等分布
，绿树成荫，清新幽静，使人流连忘返。
建国后，人民政府贯彻宗教政策，保护文物古迹，一九五六、一九八一
后两次资助道教界修葺白云观，恢复宫观建置和古代建筑的风貌。整修
各处殿宇壮丽巍峨，顿复旧观，年深失修的龙门祖庭重现第一丛林之气
往昔白云观为京华名胜之一，文人诗客，多来游赏。今日重光，更添轮
当兴信徒之瞻礼，舒游人之情怀。中国道教协会成立后，会址设在白云
北京市又公布为重点文物保护单位。

In winter gravel path looks warm,
At dusk the old temple is shady and cool.
Falling leaves are crushed under my feet;
The last sunrays linger in half the court.
Grave the closed alchemical stove stands.
Serene the stone ordination altar remains.
So familiar seem the meritorious pillars;
A fairyland indeed this is.

The old temple celebrated in the above poem by the well-known poet Cha Shenxing
he Qing Dynasty (1644-1911) is none other than the White Cloud Temple, off the
ianmen city gate in Beijing.

It is the chief temple of the Quan Zhen Daoist Sect and center for the Longmen
osect. According to historical records, Emperor Xuan Zong (r. 713-756) of the Tang
nasty built a stone statue of the seated figure of Lao Zi and a temple known as the
nchang Temple to enshrine it. The Tianchang Temple burned down in 1202. The only
g that survived was the stone statue which can be seen in the exhibition hall. The
in Dynasty Emperor Genghis Khan invited Qiu Changchun the Perfected to live in
temple on his return to Yanjing (now Beijing) from the Great Snow Mountain in 1224
placed one of his chief disciples, Wang Zhijing, in charge of rebuilding it. It then
k a new look and was known as Taiji Palace. After Qiu's death, his disciples buried
remains in the east of the palace and on them built a hall known as Chushun Hall.
227 Genghis Khan renamed the palace Changchun Palace in memory of Qiu, the
nder of the Longmen Subsect under the Quan Zhen Sect.

Over the centuries the Changchun Palace gradually fell into ruins but more
dings were added around the burial place, the Chushun Hall, and finally developed into the White Cloud Temple in the beginning of the Ming Dynasty (1368-1644) so that it has inherited the fame and merits of the preceding temples.

The White Cloud Temple today is essentially as it was after renovation in the Ming and Qing dynasties. It is fronted by an ornamental outer gate tower with seven decorative roofs known as Lingxing Gate, which is said to have been used for observing the heavens in old times. On the gate hang plaques inscribed with mottoes in praise of the temple.

Behind the tower gate is a screen wall known as shadow wall shielding the inside from view from the street. On it are inscribed four large characters reading "the Everlasting Changchun" in the handwriting of the eminent Yuan Dynasty calligrapher Zhao Mengfu.

The inner gate structure of stone, built in the Ming Dynasty, is decorated with small carved monkeys. They are always a popular sight with visitors who fill the place on the festival of Qiu Changchun's birth on the 19th of the first lunar month.

The temple is laid out along three north-south axes, with walks between leading to an exquisite garden at the rear. On the main central axis, from front to rear, are the front gate, Wuofeng Bridge, the shrine halls of Lingguan (tutelary deity), of the Jade Emperor, of Qiu Changchun, of Siyu (four major deities) and Laolu (old discipline). Upstairs in the Siyu Hall is the Tower of the Three Pure Gods (Yuan Shi, Long Bao and Dao De). On the two sides of this axis are two Towers of Bell and Drum, shrine halls of Sanguan and Rescuing the Suffered on the east and the halls of God of Wealth and Medicine King on the West. To the east of the Tower of the Three Pure Gods is the Scripture Tower where an original copy of the Ming edition Daoist canon was stored. This valuable copy was a gift from Emperor Ying Zong (r. 1457-1464), as is recorded on a stone stele still kept there.

Another valuable relic in the temple is a huge bowl made from the knotted roots of trees, which is in the shrine hall of Qiu Changchun mentioned above.

On the east axis stands the Shrine Hall of Nanji (Longevity Deity), the tower of Doulao (the Dipper Stars Deity) and the burial pagoda of Lord Luo the Perfected (a Daoist) built to honor him by the Qing Dynasty Emperor Yong Zheng in 1727. There are also shrine halls of the Huazu (Huatuo), of Zhenwu (Deity of the North) and of Wuzu (Five Patriarchs of Daoism), but the statues are no longer there.

Along the west axis stand halls of Luzu (Lu Dongbin), of Baxian (the Eight Immortals), of Yuanjun (major female deities), of Yuanchen (60-year-old deities), the Ancestral Worship Hall, 12-Animals Wall and the Wall of 24 Standards of Filial Piety.

The Yuanchen Hall dates from 1190 when it was built by Emperor Zhang Zong of the Jin Dynasty to worship the deity of the year in which his mother was born and known as the Ruisheng Hall. It was renovated in the Qing Dynasty and has been the hall most frequently visited by worshippers over the centuries.

In the Ancestral Worship Hall is a statue of Wang Chengyue, the seventh abbot of the Longmen Subsect. On the side walls are stone plaques inscribed with the full texts of the Daode Jing and Yinfu Jing in the handwriting of Zhao Mengfu.

Yunji Garden at the back is also known as Minor Penglai (an islet for immortals). In the center of the garden among pavilions and rockeries, is the Ordination Altar. At the back is the Yunjishan Room (reception room), fronted by a covered portico. Visitors like to linger here to enjoy its tranquil atmosphere, the pure air and shade of its huge trees.

Since the People's Republic of China was founded, the government has had a policy of freedom of religion, and protected cultural relics and historical sites. Twice it allocated large sums of money to help Daoists renovate the White Cloud Temple and restore its ancient architecture. It houses the offices of the Chinese Daoist Association and is a historical site under the protection of the Beijing municipal government.

教简介

Brief Account of Daoism

道教是我国固有的宗教。渊源于古代的巫术和秦汉时的神仙方术。又顺帝时（公元126－144），由张陵（即张道陵）创立于四川鹤鸣山一作鹄鸣山，在今四川大邑境内）。入道者须出五斗米，是为五斗米因道教徒尊张道陵为“天师”，故又名天师道。

道教奉老子为教祖，尊称“太上老君”，信仰太上老君的“道”。为“道”无所不包，无所不在，是一切的开始，天地万物都是由它化和主宰的。道教的教理教义便是由“道”演绎而来。道教中人相信经一定的修炼，人可以返本还源，与“道”同一体性，达到长生久视的界。

玉清元始天尊、上清灵宝天尊和太清道德天尊是道教所崇拜的最高天神。此外，民间一切神的信仰，包括天神、地祇、人鬼，也为道教供奉。

老子《道德经》，又名《老子五千文》，是道教的主要经典。道教日常诵念的有《玉皇经》、《常清静经》等。道教经典论著现存的总有《正统道藏》、《万历续道藏》和《道藏辑要》。

道教在我国已有一千八百多年的历史。东汉末，张角的太平道和张的五斗米道是早期道教中规模最大、影响最广的两个道派。道教在东南北朝时代经历重大变革，出现大量新经，发展了教义，充实了仪范。晋时，葛洪撰《抱朴子内篇》，整理和阐述了道教方术。南北朝时，魏嵩山道士寇谦之改革旧天师道，制订乐章诵戒新法，世称北天师道。朝宋庐山道士陆修静整理三洞经书，编著斋戒仪范，与南方各道派同南天师道。唐宋两代，南北天师道和上清、灵宝、净明各宗派逐渐合，到元代归并于正一派中。金、元之际，在黄河流域又出现一些新道，全真派的兴起，影响最大。金大定七年（公元1167），王重阳在山宁海（今山东牟平）创立全真派，其徒邱处机为元太祖成吉思汗所重，全真派曾盛极一时。此后道教正式形成正一和全真两大教派，经元、明、清各代，流传至今。正一派从事符箓斋醮，祈福禳灾。全真派主张“全神炼气，出家修真”，建立了传戒和丛林制度。

中华人民共和国成立后，道教徒充分享受信教自由的民主权利，正常的宗教活动，受到法律保护，广大道教徒坚持爱国爱教原则，积极为社会主义建设事业贡献力量。

1957年4月，各道派、名山宫观和道教学者等各方代表在北京召集道教界代表会议，成立中国道教协会，会址设在“全真第一丛林”北京白云观。该会的宗旨是：团结全国道教徒，继承和发扬道教的优良传统；在人民政府领导下，积极参加祖国社会主义建设；协助政府贯彻宗教信仰自由政策；推动和开展道教研究工作；拥护祖国统一，维护世界和平。

Daoism is a religion indigenous to China. Its origins lie in Shamanism, and various charms and regimens believed to ensure immortality as practised in the Qin and Western Han dynasties (221-207 B.C. and 206 B.C.-24 A.D.). During the reign of Emperor Shun Di of the Eastern Han Dynasty (r. 126-144) Zhang Ling (Zhang Daoling) founded the Five Pecks of Rice Sect in Heming Mountain (in today's Tayi County, Sichuan Province), for every member was to pay five pecks of rice as his annual tithe. Zhang was later venerated by his followers as the Celestial Master, so his group was also known as the Sect of the Celestial Master.

Lao Zi (the founding philosopher of Daoism) is its chief deity and is honored as Lord the Most High by Daoists who believe the existence of the Dao is all-embracing and everlasting, and gives birth to and governs any and every thing including the sky and the earth. They hold that they can attain longevity and become one with the Dao through special practices of meditation.

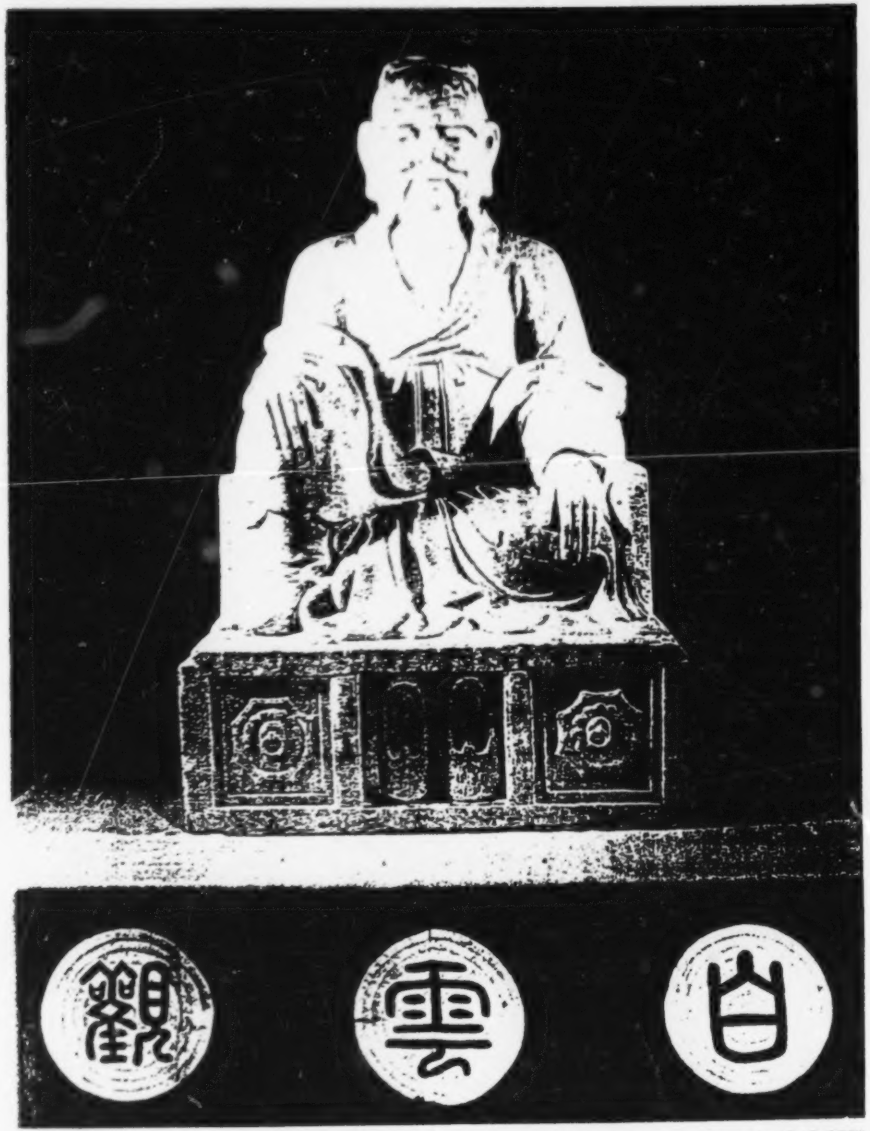
The highest deities of Daoism are the Three Pure Gods (Yuan Shi, Ling Bao and Dao De) but its pantheon includes many deities of popular cults worshipped by the masses such as Heavenly Deities, Earthly Immortals and Human Spirits.

The basic canon of Daoism is the Dao De Jing, also known as the Five-Thousand-Character Scripture by Lao Zi. But the daily liturgies are the Jade Emperor Scripture and the Lasting Tranquility Scripture. The Daoist texts and historical accounts now in existence are the Daoist Canon edited in the Zhen Tong Reign of the Ming Dynasty (1436-1449), the Wan Li Supplement to the Daoist Canon edited under the auspices of Ming Dynasty Emperor Wan Li (r. 1573-1620) and the Main Texts of the Daoist Canon.

Among all the sects of Daoism in its 1,800-year history in China, two were widespread and influential. One was the Tai Ping Sect founded by Zhang the other was the Five Pecks of Rice Sect continued by Zhang Ling's dson Zhang Lu at the end of the Eastern Han Dynasty. Later during the ern Jin and Southern and Northern dynasties (317-589) Daoism underwent iderable reform and as a result many new scriptures were added. Its ines were extended and its codes of rites and conduct were enriched. Ge g (283-343) assembled the Daoist books on alchemy then in existence and e his book the *Inner Chapters of Baopu Zi*, expounding the ways of attaining nortality. Kou Qienzi (365-448), a Daoist of Mt. Songshan in Henan Province, med the old Celestial Master's Sect and initiated some new codes of rites chants for his cult which was known as the Northern Celestial Master's Sect. e south Lu Xiujing (406-477), a Daoist of Mt. Lushan in Jiangxi Province, mbled a systematic collection of canonical texts of the three Dong (classes) compiled the traditional code of Daoist rites and conduct. Afterward his sect the other sects in the south came to be known as the Southern Sect of the stial Master. During the Tang and Song dynasties (618-907 and 960-1271) e two sects and the sects of Shangqing, Lingbao and Jingming gradually ed and at last in the Yuan Dynasty (1271-1368) they became identical with Zhen Yi Sect. During the Yuan Dynasty and the Jin, which preceded it for ething over a century in north China, a few new Daoist sects appeared and loped in the Yellow River area. Most important of these was the Quan Zhen founded in 1167 by Wang Chongyang in Ninghai (now Mouping) County, dong Province. Wang's disciple Qiu Changchun was held in high regard by Yuan Dynasty Emperor Genghis Khan. The sect consequently enjoyed great larity so that it developed into a major Daoist sect comparable to the Zhen the south. The two have continued in existence down to the present.

The Zhen Yi Sect emphasizes devotional activities and spends much effort harms, prayers and festivals. The Quan Zhen Sect emphasizes individual tation and has more formal ordination procedures and strict regulations for stere monastery life for its monks, who do not marry as do those from the sect.

After the founding of the People's Republic of China, Daoism has been under ction by law. The majority of Daoist believers adhere to patriotism and enjoy ght of freedom of religion and are able to do their bit in socialist construction. The first national conference of Daoists was held in April 1957, attended by mentatives of the various sects and by Daoist scholars. As a result, the ese Daoist Association was set up with headquarters in the White Cloud le in Beijing, the chief temple of the Quan Zhen Sect. The goal of the ciation is to unite believers in Daoism through the country to perpetuate and lop its fine traditions, to take an active part in socialist construction, to help government carry out the policy of religious freedom, and to carry forward arch on Daoism. Daoists have also added their voices in reunifying the try and for maintaining world peace.



老君像（唐代石刻）　A stone statue of Lao Jun made during the Tang Dynasty (618-907).

真 在邱祖殿内
Qiu Changchun the Perfected, in the Hall of Master Qiu

三清四御殿前　In front of the Hall of Three Pure Gods and Four Guardians

[illegible]至[illegible]月[illegible]日，[illegible]道教全真道在白云观举行了[illegible]年以来首次传戒活动，受戒弟子共一百三十余人

Between November 12 and December 2, 1989 Quan Zhen Sect of Daoism held the first ceremony since 1949 to initiate 130 novices into Daoism

[illegible]

Daoists receive the Abbot

[illegible]

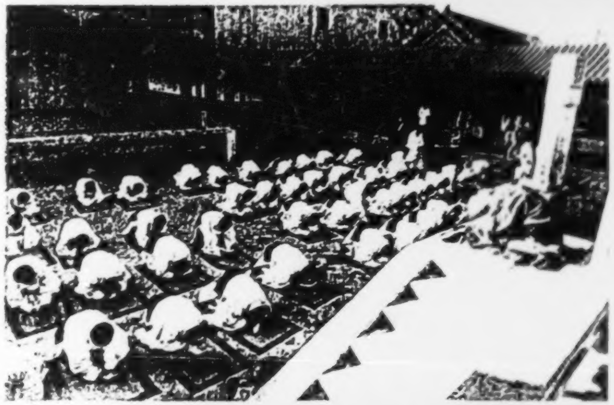
Spring Festival fair at White Cloud Temple

1993年9月17日至26日，北京白云观、香港青松观、台北指南宫在白云观举行了"罗天大醮"祈祷世界和平，护国佑民活动（见下二图

Between September 17 and 26, 1993, Baiyun Temple of Beijing, Qingsong Temple of Hongkong and Zhinan Palace of Taibei held in Baiyun Temple a grand Luotian Mass to pray for world peace and national safety (see pictures bellow)

[illegible]

The opening ceremony of Luotian



[illegible]

Ceremony master of ordination teaches Daoists the profile of ordination

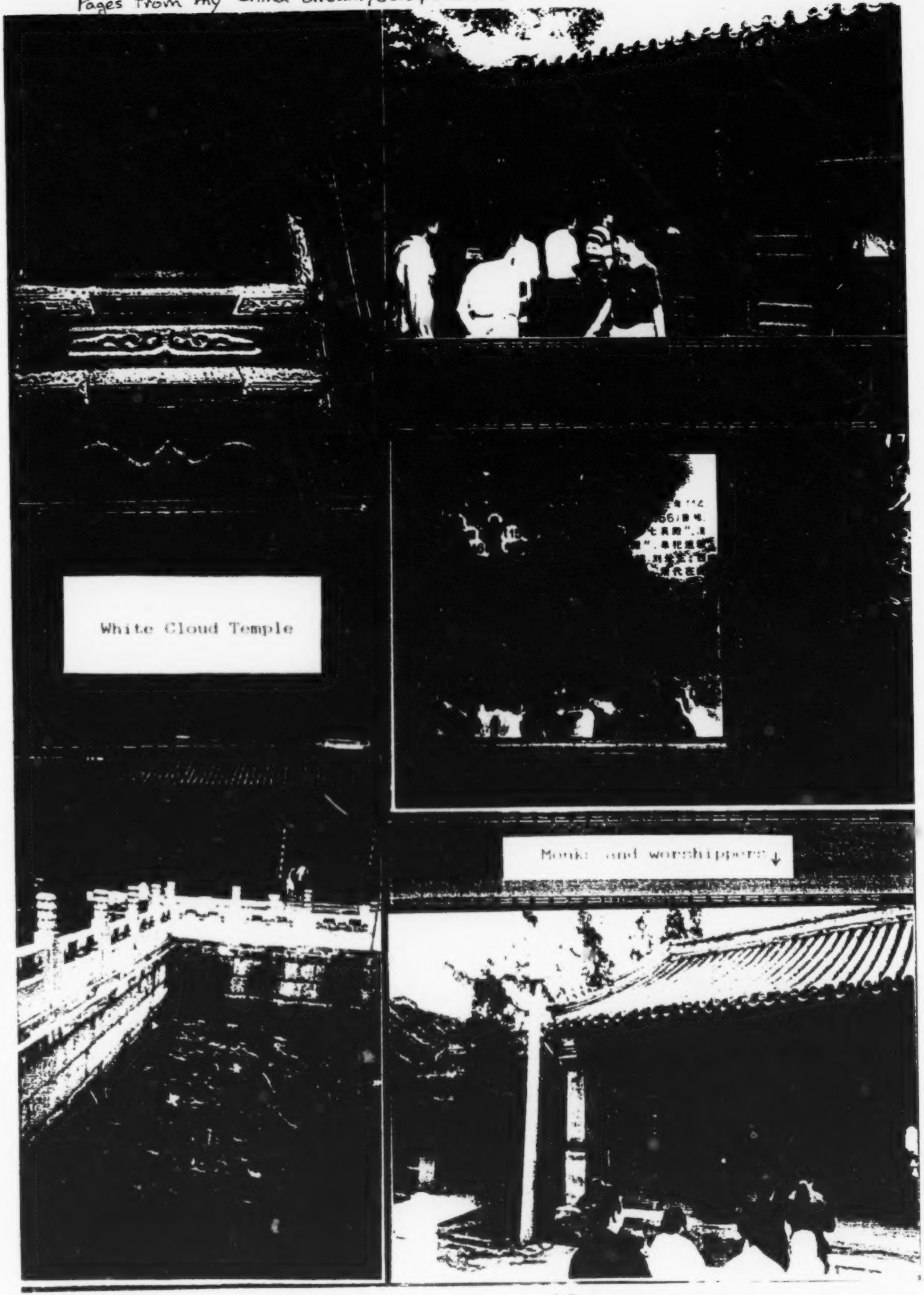
[illegible]

Abbot and the Eight Masters issue ordination certificates to Daoists

[illegible]

The grandest ceremony of Daoism is Luotian

Pages from my China album/scrapbook...

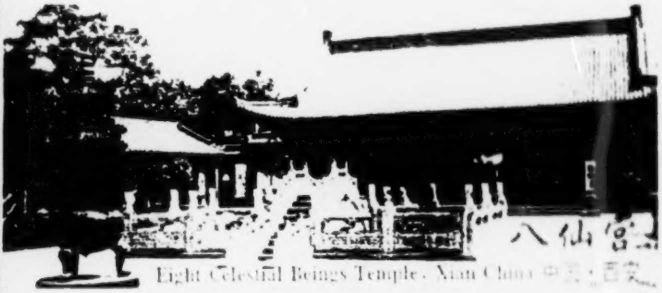


White Cloud Temple

Monks and worshippers ↓

Huashun - Sacred Mountain to Taoist Pilgrims

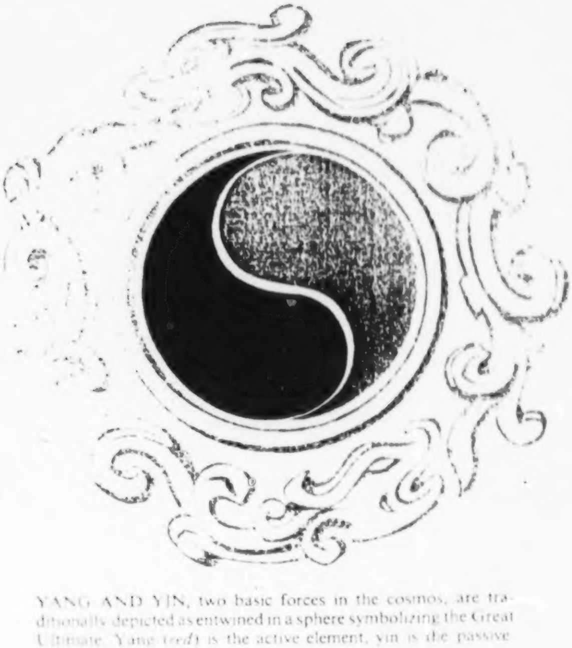
In Xi'an I had a chop made of my "Chinese" name: mù wù zhēn
one who seeks insight, truth



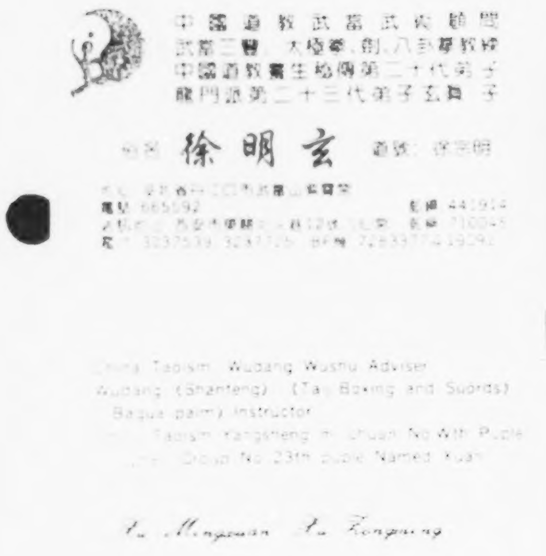
八仙宫

Eight Celestial Beings Temple, Xian China 中国·西安

Eight Celestial Beings Taoist Temple



YANG AND YIN, two basic forces in the cosmos, are traditionally depicted as entwined in a sphere symbolizing the Great Ultimate. Yang *(red)* is the active element, yin is the passive



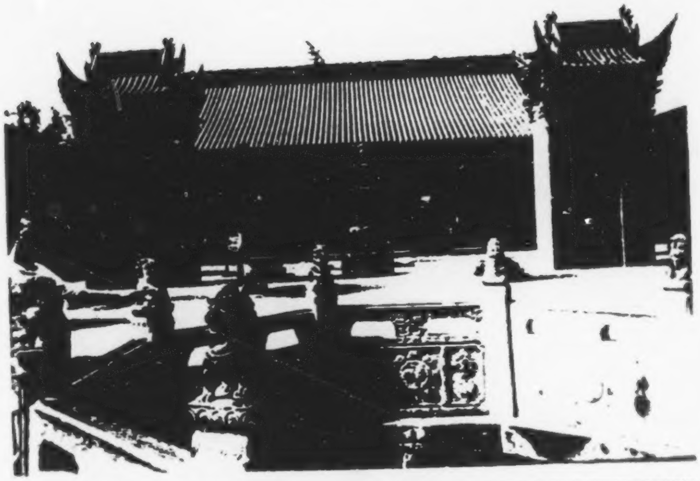
中國道教武當武術顧問
武當三豐、太極拳、劍、八卦掌教練
中國道教養生秘傳第二十代弟子
龍門派第二十三代弟子玄真子

姓名 徐明玄 道號：徐宗明

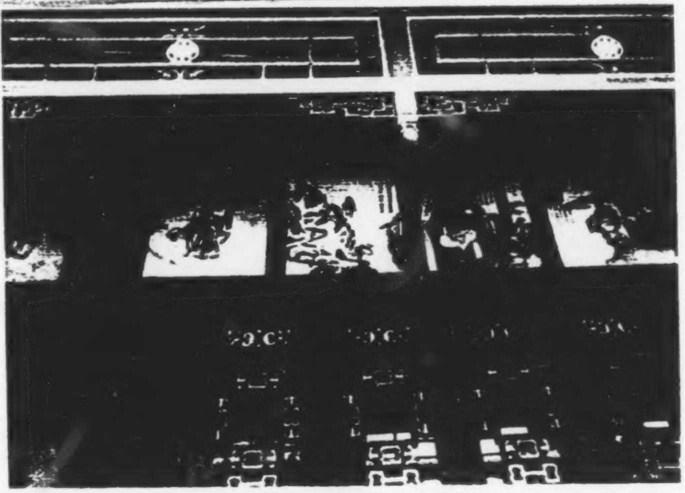
地址：湖北省丹江口市武當山紫霄宮
電話 665592 郵編 441914
通訊處：西安市[illegible] 郵編 710045
電話 3237539 3237725 BP機 7283377-419092

China Taoism Wudang Wushu Adviser
Wudang (Shanfeng) (Tai Boxing and Swords)
Bagua palm) Instructor
[illegible] Taoism Yangsheng mi Chuan No With Puple
[illegible] Group No 23th puple Named Xuan

Xu Mingxuan Xu Zongming

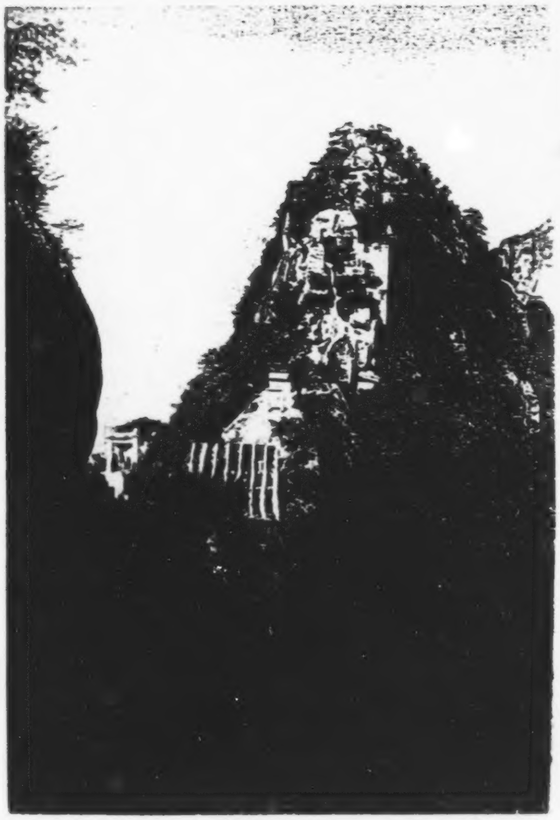


↑ Eight Celestial Beings Temple
-the monk who served us tea
and gave us a tour.

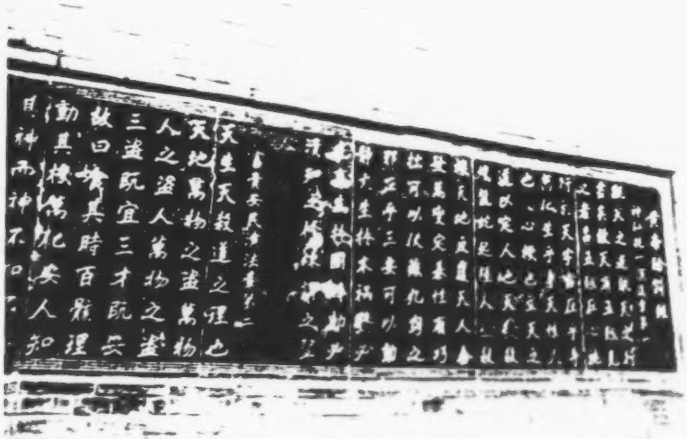


Scenes from Taoist mythology↑

The Tao Te Ching↓



Mount Huashan (Flower Mountain) in eastern Shaanxi Province, named for its three peaks that spread like petals of a flower, is among the five best known mountains in China. Rising 2,200 meters (7,200 feet) above sea level, Mount Huashan is noted for its high and [illegible] peaks. It is said that since ancient times only one path [illegible] the summit, [illegible]



[illegible]
[illegible] VASE

太平有象
THE ELEPHANT FOR PEACE
AND HAPPINESS

[illegible]

中國傳統吉祥圖案

CHINESE TRADITIONAL AUSPICIOUS PATTERNS

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上海科學普及出版社
SHANGHAI POPULAR SCIENCE PRESS

57. THE EIGHT IMMORTALS

The Eight Immortals were said to be free from the control of Jade Emperor (the supreme deity of Taoism), and Tai Shang Lao Jun (the ancientor of Taoism). The stories about their curbing the violent and assisting the weak, are well known among the folks. People often place hopes on these Immortals.

LI TIE GUAI

Li Tie Guai was one of the Eight Immortals of Taoism, and also known an Tie Guai Li. When he achieved his ambition of becoming Taoist priest, his soul could leave his body to make a trip. Once when his soul was away, his body was burnt by his student, so when his soul returned, it could only attach itself on another dead body. Then he turned out to be an Immortal in an unkempt appearance with an unbuttomed shirt and bare feet. The bamboo stick of the dead was turned to be a steel one. He took a gourd with him and became remarkably powerful.

LU DONG BIN

He was one of the Eight Immortals and also known as Chun Yang. He was born in the Tang Dynasty, failed in passing the highest imperial examination for twice, and began rolling about. When he was 64, he learnt to be an Immortal, and named himself "Hui Dao-ren". He had a sword called "yin-yang sword", and eliminated the evils for the people in Jiang Huai area. There are many short stories about him in the legends of the Eight Immortals, which are very popular among the folk.

HAN ZHONG LI

One of the Eight Immortals of Taoism, he was also named as Han Zhongquan. He was formerly a general of the Han Dynasty. Once he met an Immortal who told him how to become an Immortal, then he went up to the mountains to learn the Taoism. When he came down from the mountains, he was with great power and showed kindness to people. At last he went up to the heaven and became an Immortal.

ZHANG GUO LAO

Zhang Guo Lao, was the eldest among the Eight Immortals of Taoism, and lived in the Tang Dynasty. He often rode on a donkey at a speed of thousand li (1 li = 1/2km) per day, and the donkey felt no thirsty. While he was having a rest, the donkey could be folded up as papers, and it could turn out to be the donkey again when he blew it.

HAN XIANG ZI

Han Xiang Zi, one of the Eight Immortals of Taoism, It is said that he was the nephew of Han Yu, a great writer of Tang Dynasty. When he was young, he studied Taoism. Once he met Master Chun Yang and later became Immortal. He had foresight and had the power to make wine with empty winecups, and bring out flowers from soils.

CAO GUO JIU

Cao Guo Jiu, one of the Eight Immortals of Taoism. He lived in Song Dynasty, and was the Younger brother of the Emperor Zhao's mother. But his younger brother bullied others with the strength of his position. Once he killed someone and ran away. Cao Guo Jiu felt shame for it, and hid in the mountains trying to learn Taoism. Later he met Han Zhong Li, Lu Dong Bin, and began to study with the Immortals and became an Immortal himself.

LAN CAI HE

One of the Eight Immortals of Taoism.

He often dresses himself in ragged and with only one shoe on. In the summer, he puts on his cotton padded clothes but with no sweat, while in the winter he lays on the ice, hot air rising from his head.

Sometimes, he holds a pair of castanets in downtown area. One day, when he was drunk in a wineshop, a voice produced by Sheng (a reed pipe wind instrument) was heard and he went up to the sky holding a basket of flowers.

HE XIAN GU

He Xian Gu, one of the Eight Immortals of Taoism, She was born in Zengcheng in Tang Dynasty. When she was fourteen or fifteen she lived in Yun-mu Xi. Someone told her in a dream, that she should eat some mica powder. After eating the powder, she became an immortal and could walk very quickly as if she were flying and could predict a person's fortune.

曹國舅

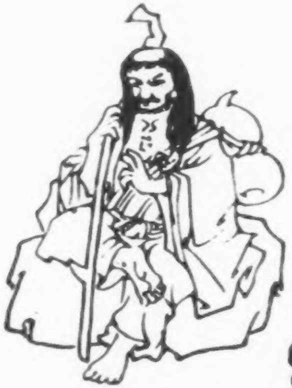
八仙之一。宋，曹太后之弟，故叫國舅。因其弟仗勢作惡，殺人後出逃。國舅深以為恥，遂隱迹山岩，精思果道，得遇漢鍾離、呂洞賓等，被引入仙班，修道成仙。

藍采和

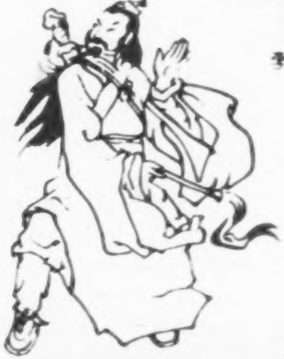
八仙之一。他常穿破衣爛衫，一腳跣露。夏日衫內加絮無汗，冬則能眠於雪中，氣出如蒸。常手持大拍板踏歌於鬧市中。一天他醉於酒樓，空中響起一片笙簫聲，他忽然輕舉昇空，手持一花籃飄雲冉冉而去。

何仙姑

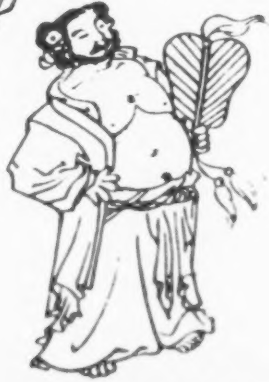
八仙之一。唐，廣州增城縣人，八仙中唯一女仙。據傳她十四、五歲時住雲母溪，曾夢神人教食雲母粉可輕身不死，自後她行走如飛，能知人禍福，遂成仙。



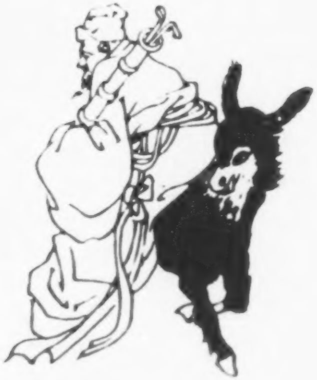
李鐵拐 LI TIE GUAI



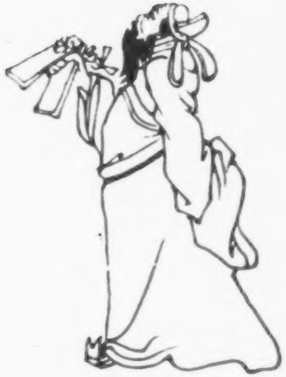
DONG BIN



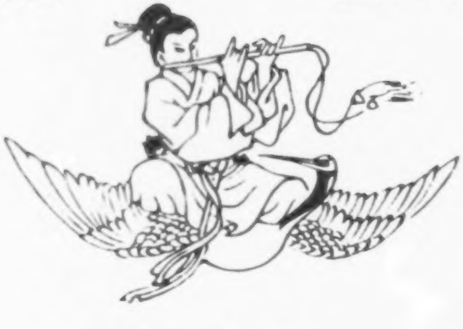
漢鍾離 HAN ZHONG LI



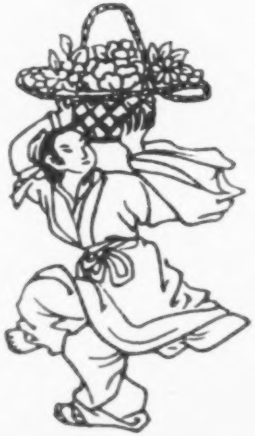
張果老 ZHANG GUO LAO



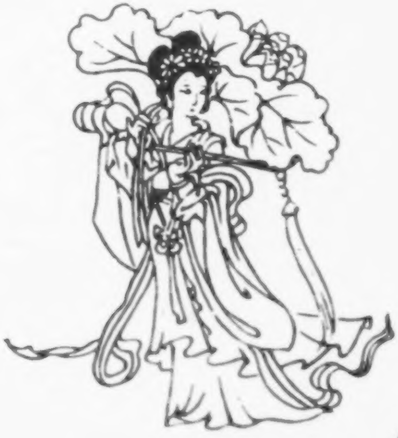
曹國舅 CAO GUO JIU



韓湘子 HAN XIANG ZI



藍采和 LAN CAI HE



何仙姑 HE XIAN GU

58. 暗八仙

胡　蘆

八仙之一李鐵拐所持寶物，能煉丹製藥，普救衆生。

劍

八仙之一呂洞賓所持寶物，有天盾劍法，威鎮羣魔之能。

扇

八仙之一漢鐘離所持寶物，玲瓏寶扇，能起死回生。

魚　鼓

八仙之一張果老所持寶物，能星相卦卜，靈驗生命。

笛

八仙之一韓湘子所持寶物，有如呂笛聲，萬物生靈之能。

陰陽板

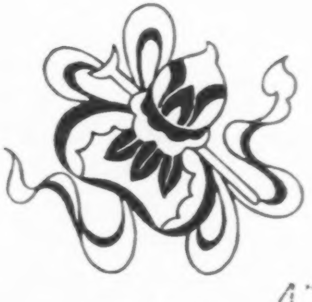
八仙之一曹國舅所持寶物，其仙板神鳴，萬籟無聲。

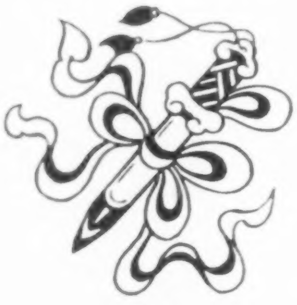
花　籃

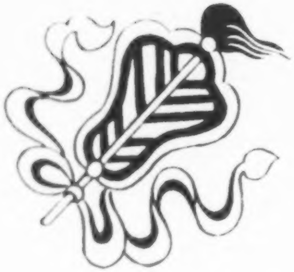
八仙之一藍采和所持寶物，籃內神花異果，能廣通神明。

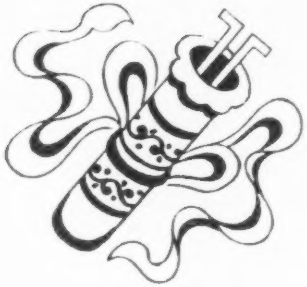
荷　花

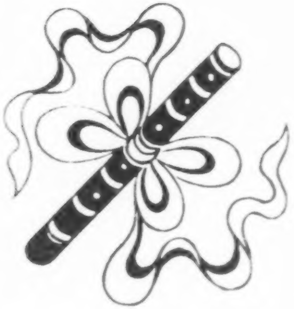
八仙之一何仙姑所持寶物，它出泥不染，可修身禪靜。

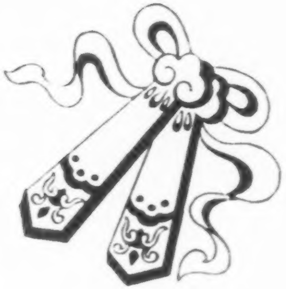

葫蘆 GOURD

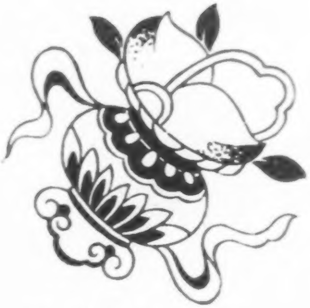

劍 SWORD

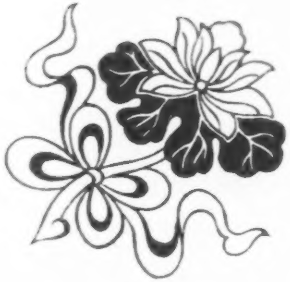

扇 FAN


魚鼓 FISH DRUM


笛 FLUTE


陰陽板 CASTANET


花籃 BASKET OF FLOWERS


荷花 LOTUS

58. PROPERTIES OF THE EIGHT IMMORTALS

GOURD

Li Tie Guai used gourd to make pills of immortality to save all the people.

SWORD

Lu Dong Bin possessed this article to drive away the evil and it was known widely for its military powers.

FAN

Fan: a delicate article used by Han Zhong Li. This fan had the power to bring the dead back to life.

FISH DRUM

Fish Drum was used by Zhang Guo Lao. It was considered to be the beginning of new life and was also used in astrology.

FLUTE

Han Xiangzi carries the bamboo flute which can send out pleasant sound and bring life to all things on the earth.

CASTANETS

It is a treasure of Cao Guo Jiu. When the castanets produce a heavenly sound, everything else is silent.

BASKET OF FLOWERS

Lan Caihe carries a basket of flowers. The rare flowers and fruits in the basket have a remarkable ability.

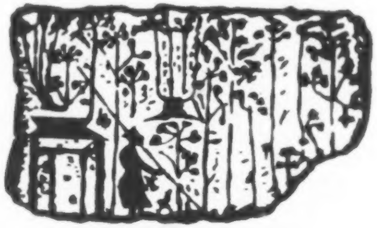
LOTUS

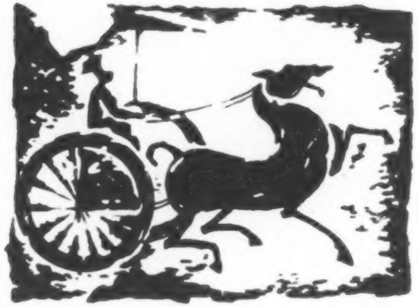
Lotus, one of the treasures held by He Xiangu.

Lotus grows in swamps and marshes, stemming from mud but not defiled and is believed that it can cultivate one's moral character.

59.石刻畫像

泛指漢代的畫像石和畫像磚。在石頭上刻的畫稱畫像石；在磚頭模上刻畫再壓製成的磚稱畫像磚。它始於西漢，盛於東漢。內容有表現貴族宴樂、狩獵、車馬出行以及表現當時勞動生產的情景。造型簡練生動，構圖富於變化，是我國的一項豐富藝術遺產。





59. CARVING AND PRINTING

These carvings and printings are refer to stone carvings made in Han Dynasty and bricks cast with pictures during the production of the same ages. Mostly used in ancient temples and tombs, they started from the Western Han Dynasty and in Eastern Han Dynasty reached their peak. The contents are of entertainment of noble family, hunting and carriages, and working. They have a simple and vivid designs. and a wide variety. they are great art heritage of China.

Qi
The Journal of Traditional Eastern Health & Fitness
Volume 6, Number
Spring 19

The concept of preventive medicine is ancient

Chinese Medicine: A Health Lifestyle

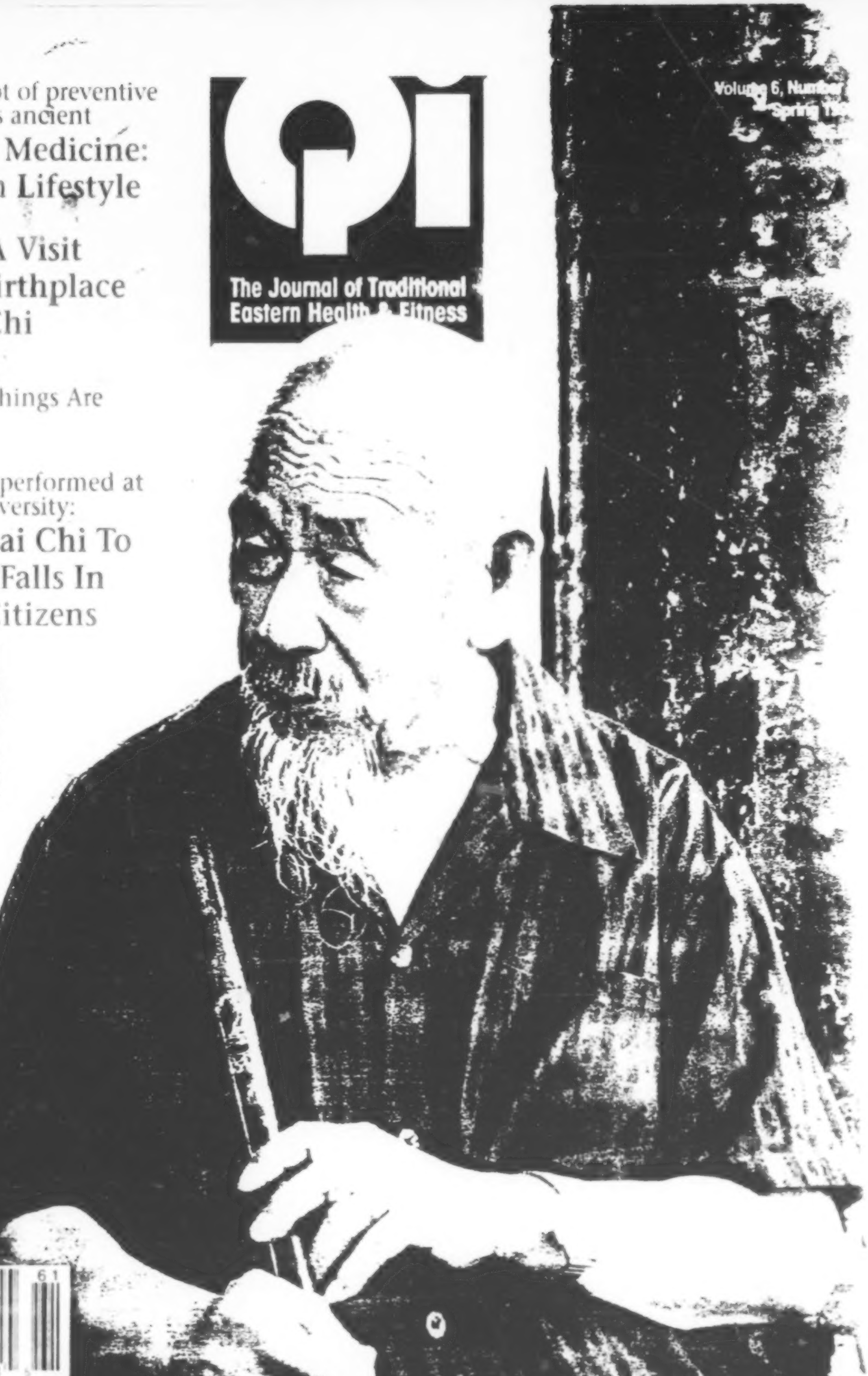
China: A Visit to the Birthplace of T'ai Chi

It Is About The Way Things Are

Taoism

NIH study performed at Emory University:

Using T'ai Chi To Prevent Falls In Senior Citizens



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74470 80591 5

CHINA

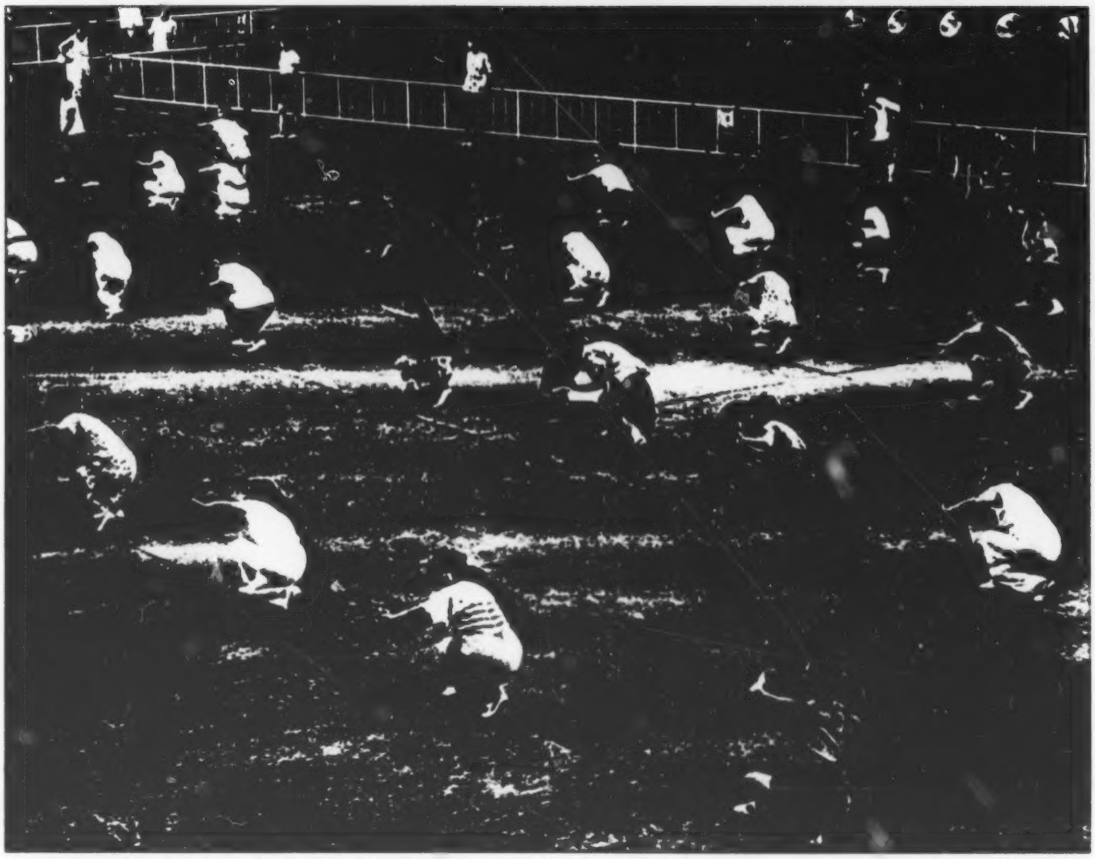
A VISIT TO THE BIRTHPLACE OF T'AI CHI

Having studied T'ai Chi for eleven years, it was always a wish of mine that I would some day have the opportunity to visit China, the source of this multi-faceted art. This dream became a reality last summer when I boarded a jumbo jet bound for Beijing at the start of my twelve day holiday.

At the end of the seventeen hour flight, we arrived in an airport terminal that was reminiscent of some B-grade, James Bond-type film from the early sixties. The high-tech design, gleaming glass, and metal that we have come to associate with international airports today were conspicuously absent. Everything seemed colored by a sepia, yellowing tinge, the result of decades of smokers allowing the lingering mist of their cheap cigarettes to cling to anything standing still for more than five minutes.

Once we were ensconced in our clean and comfortable hotel, we set off on our introductory tour of Beijing. Walking along streets was somewhat like leaving a rock concert. Everywhere we went, we were swept along in a tide of thousands. The first port of call was Tiananmen Square, ironically named "Gate of Heavenly Peace." This was the scene of the student demonstrations of 1989 when the authorities turned their guns on the protesters. No one really knows how many were killed, injured, or tortured as a result of those fateful days, but there was certainly no sign of turmoil on this hot July day. The huge, slabbed square was throbbing with throngs of tourists from all parts of China, visiting their capital and seat of government.

Despite the buzzing energy of the Beijing masses, we encountered none of the frenetic pushing or shoving that one would expect to see in a place like New York, which has a similar population but an entirely different culture. The people of Beijing appeared carefree and un-



Ritan Park, in Beijing, China, is filled with physical activities in the early mornings.

PHOTOS BY RONNIE ROBINSON

hurried. The bicycle lanes were like snakes that slipped and slithered their way along predetermined tracks. When endeavoring to cross the road through the traffic, we spent some time waiting for a break in the flow, which never came. Trying to pick our way through the continuous stream of bikes was unnerving, until we finally figured out how the locals do it. No hesitating, watching, or waiting for them—if they wanted to cross the road, they did just that! We found that we had to move ahead almost without thought, the bikes and the cyclists were unfazed by us. If we continued moving, they did too. Only when we hesitated did any difficulty arise. Any stopping and uncertainty caused problems to the cyclists, who seem extremely adept at flowing around a moving pedestrian. However, they cannot cope with paranoid Westerners who pause and shuffle their way delicately forward.

Everybody in Beijing "goes with the flow." The most memorable instance of this occurred as we watched our tour bus make a right turn clear through the twenty-foot-wide worm that was the bike lane. As the bus progressed steadily on its way, the hordes of cyclists continued moving and winding their way around the impending obstacle like ants negotiating a stick in their path. This was pure T'ai Chi in motion—yielding and absorbing, allowing the oncoming energy to take its path while one continues unaffected on one's way. (I would like to see the result of a bus trying that one in Glasgow or New York! I'm sure a few tempers would have flared!)

The next morning I arose early and made my way to the local park to see T'ai Chi in action. On the fifteen minute walk to Ritan Park, we passed the various embassies of the many countries represented in China.

Ritan Park itself initially appeared very bare. The tree-lined park had no grassy area, due to the

"I had often read & heard of this quality...but this was the first time I had really experienced it."

repeated stepping of the many T'ai Chi practitioners. As well as many different forms of T'ai Chi, we saw people of all ages doing Chi Kung, aerobics, and even ballroom dancing! In the more open spaces, groups of about twenty people were practicing the "Simplified Peking Form." The park benches held a collection of handbags that the women had left while they engaged in their morning exercise routine. In almost any other major city, these items would have been snatched by some opportunistic thief. In Beijing, it seemed, people respected each other and had no desire to avail themselves of someone else's possessions.

I found a quiet spot under the trees and proceeded to go through my form. As I turned from one movement to another, a group of women gathered to observe this Westerner practicing their Eastern art. They flashed me smiles of encouragement and pleasure upon seeing their daily routine adopted by someone from a far-off land. As I neared completion of my short form, a man came forward and motioned me towards him with a bow of his head. I finished off my form and bowed in return. He then signaled for me to demonstrate my version of "single whip." I had seen many interpretations of this movement, and my version carried some embellishments which I believed added something to the original. I sheepishly performed the movement for him and he, in turn, demonstrated his version, with an emphasis on turning the waist and returning with a "whip-like" action. I asked him to repeat the move and then tried to emulate his style. He showed me again and mimicked my version. This continued for about ten minutes. The man obviously knew his stuff, so I asked if he pushed hands. He gave me a curious look and then offered me his two arms. I took up position and made contact with his upper limbs. He started to move, but I had difficulty following his pattern. He then offered one arm, and I again made contact. We moved together, and I stayed with him for a short while. He then moved towards my center with his hands, and I could feel that at any minute he would push me over. He didn't. We were both well aware of his superiority, but he showed no desire to prove it. Working with this man was like trying to push through water. His form was extremely smooth and fluid, and it felt like nothing was there when I tried to push towards him. He came towards me just enough to know that there was no need to go any further. No loss, no gain, no ego. Just there. During my years of practice, I had often read and heard of this quality when pushing hands, but this was the first time I had really experienced it. When we reached this stage, the man stopped and nodded to signify our short session was over. I nodded to thank him. A man of around age seventy then appeared, and my "teacher" began to work with him. We watched them for about twenty minutes while they worked on various points of the form before finishing off by executing an equally impressive sword form. We felt privileged to be a part of all this.

We then walked around Ritan Park, which was alive with hundreds of people involved in their morning exercises. The strains of dance music drew us nearer to a circular, walled area. When we turned in, we were greeted by the most incredible sight—approximately 100 dancers waltzing in unison to the distorted noise emanating from an old, battered ghetto-blaster! Young women danced with old men, old women with young men, young with young, and old with old. Even small kids were a part of this early morning jamboree. The happiness and joy on their faces was infectious. Some were learning, some were playing, and a few danced impeccably as they glided through the park like Oriental versions of Fred Astaire and Ginger Rogers, with an amazing smoothness and poetry in their motions!

Looking around nearby, I spotted a young girl maybe seven years old, practicing Kung Fu move-

Aerobics to music is a popular morning routine.

of all ages did aerobics to music, intimate groups stretched their legs on the high fences, and quiet individuals secluded by rocks flexed their wrists and hands. The park felt very special, and as I wandered around with my camera, I spied a man of around seventy standing close to a young woman. His one hand moved in and out towards her body while the other lay gently on her head. They stood beside some trees near a park bench, and he was focusing his energy through his hands towards her upper chest. He was obviously using Chi Kung for healing in the early morning park. I watched for a while, took some discreet photographs, and wandered on in the direction of a pagoda-covered area, where a small group of people performed some movements.

I felt like doing something, so I placed my camera equipment carefully on the ground and started to do "waving hands in clouds." This simple exercise is also a part of the Short Yang Form, which I could do without drawing too much attention to myself. A few minutes into the exercise, a woman of around fifty appeared at my side. She watched for a while and gestured for me to adapt the exercise slightly to a style that she demonstrated. I duly complied and joined her in moving my arms and waist together. She soon realized that I had some experience of moving in this manner and hurried away, apparently in search of something. She returned with a man in his late fifties, who proceeded to guide me round the paved, pagoda-covered enclosure. Working with this man proved to be of interest not only to me but also provided some entertainment for the regular park visitors. A few minutes later, the crowd became somewhat animated, and a chorus of "Teacher!, Teacher!" rang out from a few voices. One of the group scurried away and returned with the gentleman whom I had earlier seen practicing Chi Kung on the young woman. He observed us for a while and then took over the role of teacher from my previous helper. He made more distinctive shapes with his arms and, ensuring I was forming a similar pattern, adjusted my position accordingly. Working with very low, stepping movements, he kept a careful eye on me to confirm I was still with him. From time to time, he would pull his palms closer together and then space them apart to signify the importance of the relationship between the hands. He wanted me to be aware of the energy flowing between my palms while I was moving with these low steps. I felt the connection like a subtle, magnetic force between my hands. We spent about twenty to thirty minutes working together, as the locals looked on with great pride in their master and pleasure in a foreigner doing a fairly reasonable imitation of his movements.

During this time, my wife, who had been wandering close by with some friends, reached for my camera to take some photographs. This caused much consternation amongst my new found friends, who imagined a sneak thief was trying to make off with my bag. I had to reassure them that all was okay, as she was my wife. When they were satisfied that the apparent interlopers were actually my friends, an old woman beckoned them over to join her at the park bench. My wife knew only one phrase in Chinese, which meant hello, and she greeted the old woman with it. This caused great trouble in trying to explain to the old woman that she knew no more than that of her language. The morning grew warmer, and droplets of sweat appeared on my brow. The old woman went into her handbag, produced a neatly ironed handkerchief, and waved at me. She patted her forehead gently and offered the hanky to me. I declined politely, but she insisted. I stopped working for a minute and took the neat cloth from her. She mimed putting something into her pocket and waved for me to do likewise with her hanky. I accepted graciously and now have a token of friendship that I shall cherish always. When we finished working, I thanked the man and joined my wife and friends with their new friend. The old woman seemed very happy in their company, even though they couldn't talk with her. Lots of animated gestures were exchanged, and my wife and friends told me the woman was eighty-five years old. I feigned surprise and wrote "85?" on a piece of paper, which I handed to her. She nodded vigorously and smiled proudly. I took the paper back and wrote "25!" before returning it for her inspection. She was now in fits of giggles.

When we were ready to leave the park, I looked round for my teacher, to say good-bye. He was seated on a park bench with a woman's leg draped across his. Moving towards them, I became aware of severe bruising down her leg, over which he moved his hands to help ease the pain of the injury. I quietly nodded to him and made to leave. He moved his finger toward his face, drawing me closer. I looked unsure, and he waved again. I knelt down beside them as he gestured for me to use my energy to help in the healing process. Feeling inadequate, I hesitated. Reassuring me, he placed my hands above her pained leg. I concentrated my intention towards her legs and felt the subtle force moving towards her. The man moved his hands up and down over mine and projected his energy through me in order to reinforce the flow. A few locals gathered and pointed to my hands, while excitedly shouting, "Chi! Chi!" This is the kind of event we tend to think of as happening only in fairy tales, but it was common practice for them to join their skills in a public park to assist friends in need.

Someone once told me that all the good T'ai chi masters had left China after the revolution.

Chi Kung (Qigong) being performed for healing in the early morning park.

Whatever the criteria they use for Master, I have no doubt, after the experiences I had in Beijing, that very good people are working there, in any park, on any day. They work quietly and unassumingly, with no financial reward. They are extremely open and willing to work with anyone interested enough to join them. Being a tourist, obviously, my perception was different. But judging from the groups of all ages and abilities working harmoniously in these parks, it felt to me that the real essence and spirit of T'ai Chi is very much alive in China today. ◆

By Ronnie Robinson, editor of Tai Chi Chuan Magazine, *published by the Tai Chi Union of Great Britain and* Connections Magazine *of the United Kingdom. He can be contacted at 69 Kilpatrick Gardens, Clarkston, Glasgow G76 7RF Scotland, UK.*

Qi
The Journal of Traditional Eastern Health & Fitness

Volume 6, Number 3
Autumn 1996
$5.00

Practicing Qigong:
Basic Requirements for Body Posture

Restoring an Ancient Religion:
China Sees Value in "The Way"

Traditional Chinese Medicine:
Unmasking The Myth of Meat

Learning T'ai Chi Ch'uan:
Practice and Persevere

Restoring an Ancient Religion:

CHINA SEES VALUE IN "The Way"

IT IS A STRANGE SCENE. A classic Chinese structure, once home to a Taoist monastery, is occupied by government offices. Monks and nuns are replaced by Communist officials. Walls once adorned with the images of grand deities now offer portraits of former leaders of the People's Republic of China. It is a scene repeated thousands of times in mainland China.

But the scene is changing. More than twenty years after Chairman Mao Tse-tung's Red Guards defiled and seized Taoist monasteries throughout China, the ancient religion of Tao is making a comeback in its homeland. The Beijing government is helping to renovate Taoist sites and coaxing monks and nuns—once imprisoned in labor camps—to return to populate the shrines.

No, China is not witnessing an upheaval of its half-century-old Communist regime, which finds religion to run counter to Marxist ideals. It has simply recognized the economic benefit in supporting certain spiritual freedoms: religious sites attract tourists and their money.

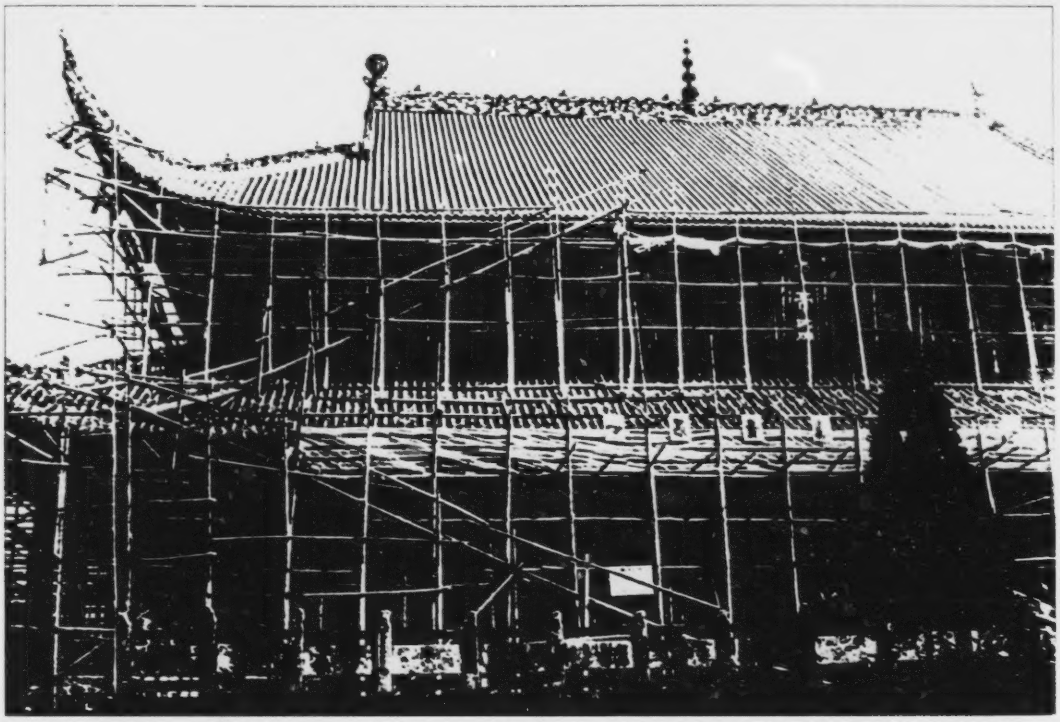
"We thought that Taoism was a dead religion," says Brock Silvers, president of the Taoist Restoration Society (TRS) in Beijing, a U.S. based organization. TRS supports the restoration of monastic institutions and assists Taoist communities by designing and implementing plans to help them adjust to modern problems. It also supports the revival of organized Taoism and is particularly involved in the restoration of temples in China.

> **In the beginning was the Tao.**
> **All things issue from it;**
> **all things return to it.**
>
> *—Tao Te Ching*

Silvers founded TRS in 1990 after traveling to China and witnessing firsthand the possible danger of Taoism's extinction.

"By the early 1980s," he says, "most Western scholars believed that Taoism had been effectively stamped out by China's modern upheavals.

"Almost every single Taoist temple and monastery in China, somewhere in the tens of thousands, was requisitioned or destroyed by the government. And the infinite number of Taoist



Temple at Hengshan, Hunan Province. Built during the Song Dynasty, 960-1279 C.E. Under complete reconstruction.

sects has been officially reduced to two: *Quanzhen* and *Zhengyi*. What remained, scholars believed, was a religious shell, devoid of depth, history and religiosity."

> THE WAY AND ITS POWER
>
> **I have just three things to teach: simplicity, patience, compassion. These three are your greatest treasures.**
>
> —*Tao Te Ching*

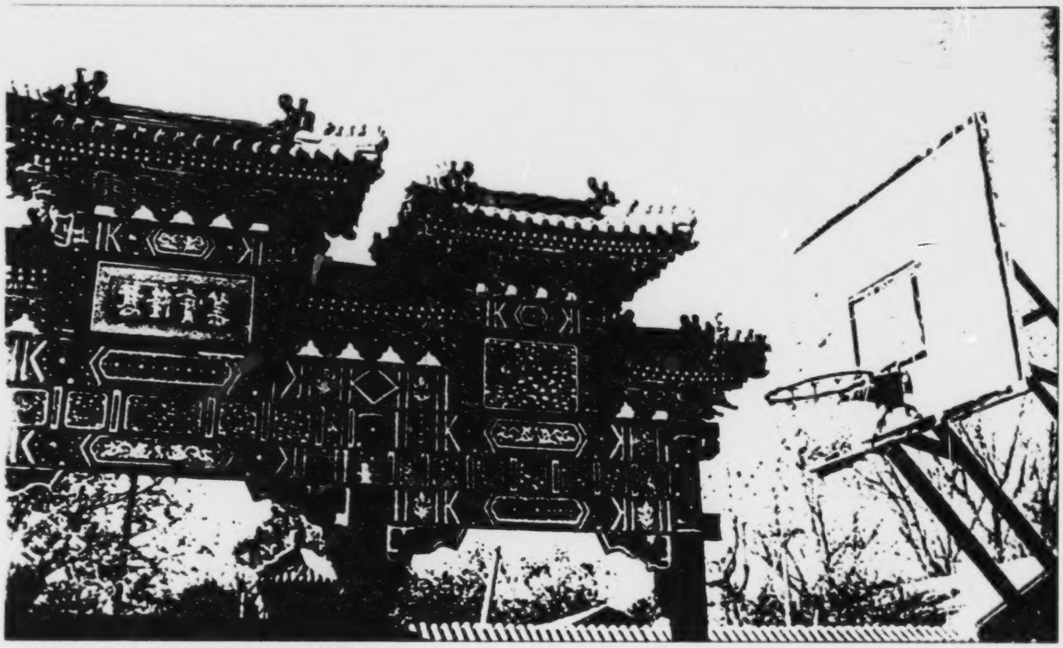
Taoism, which refers to both a philosophy (*taojia*) and a religion (*taojiao*), is thought to have developed in China in the sixth and fifth centuries B.C.E. (Before Common Era). Religious Taoism evolved from several philosophical and religious movements, and the first church was founded in the second century C.E. (Common Era).

Lao Tzu, the legendary Chinese philosopher, is traditionally credited with authorship of *Tao Te Ching* ("The Way and Its Power"), a slim volume of poetic verse dealing with politics, government and virtue that is considered Taoism's central text. (Lao Tzu predates the founding of the Taoist church, but is regarded as a divine being by nearly all Taoist sects.)

Although the origin of this work is uncertain—some scholars date *Tao Te Ching* to at least a century after Lao Tzu's death, while still others argue it was written centuries before his birth—its influence as a spiritual classic is beyond question. From the book's theme of balance in all things, *Tao* ("The Way") and *Te* ("Power") emerge as fundamental precepts.

In both philosophical and religious Taoism, Tao is concerned with the course—the way—of events and order of the universe. It is an intangible reality that gives rise to existence. Tao can also be understood as "the Way things do what they do." There is a Way to do everything, and upon mastering the Way, one is no longer concerned with it. For example, after learning the Way to ride a bike, the rider doesn't have to think about it; he simply does it.

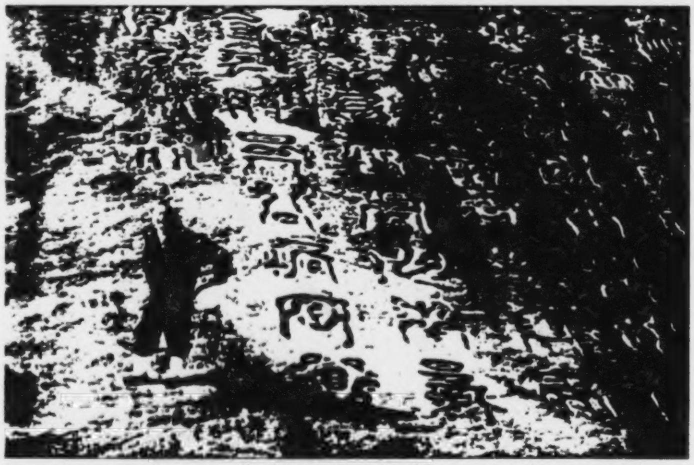
Te is power or virtue, one's personal stock of Tao, the potential instilled within a person or thing. *Te* is Tao's energy and is accorded the



Yong He temple (Tibetan Buddhist), Beijing.

same attributes as Tao. *Te* is profound; it enables man to return to innocence.

Another important aspect of Taoism is the concept of *Yin* and *Yang*—contradictory but complementary natures that achieve perfect harmony and represent the duality of existence. *Yin* is feminine, receptive and soft; it represents night, shadow, moon, water, death and earth. *Yang* is masculine, creative and hard; it symbolizes day, light, sun, fire, life and sky. Nothing is ever purely *Yin* or *Yang*; all things are comprised of varying degrees of these two polarities. A blackboard, for example, is *Yin* because it is dark and *Yang* because it is hard. *Yin* and *Yang* are constantly fluctuating, one side gaining dominance and then reverting to the other. This relationship affects everything in life, from what one eats to how one breathes.



Mysterious, who became a Taoist monk at age 17, stands before a carved poem at Hengshan, Hunan Province.

As a philosophy, Taoism stresses that one should cease desiring things to be different than they are. Nature provides everything. The Tao is considered the creator and creation itself. Since the Tao is without purpose and continually changing, this should also be the nature of human beings if they are to remain at peace with themselves and nature. Thus, practitioners of Taoism attempt to gain mystical union with the Tao through meditation and by following the nature of the Tao in thought and action.

Religious Taoism incorporates

the worship of many gods, a mystical viewpoint, and a veneration of nature and simplicity. Taoists view spirit and matter as inseparable, so the goal is not to liberate the soul from the body; the goal of the Taoist religion is to nurture one's own energy, or Qi, and return it to humanity's original source—an eternal state of pure being known as *"Chen-jen."*

CHAIRMAN MAO'S REVOLUTION

> **If you want to govern the people, you must place yourself below them. If you want to lead the people, you must learn how to follow them.**
>
> —*Tao Te Ching*

Also an honorary title of Taoist masters, Chen-jen refers to a person who has gained total freedom by realizing the truth within himself; he has attained the Tao. Because this is an arduous process, religious Taoists employ meditation, physical exercise, and alchemical and sexual practices to increase their life spans and give themselves more time to accomplish their difficult goals.

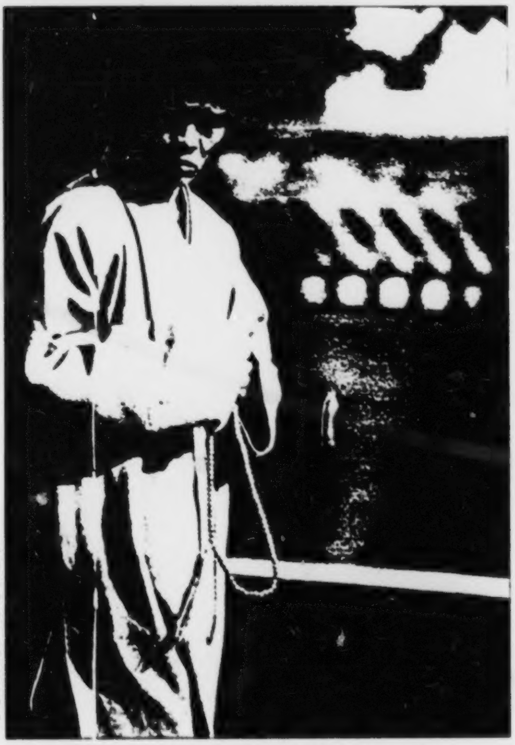


PHOTO ©1996 BY KIPLING SWEHLA

A monk from one of Hengshan's Buddhist temples.

The apparent death knell for Taoism began to ring in 1911 with the collapse of the Ch'ing Dynasty, effectively ending imperial support for the religion. Chinese emperors had been important religious patrons for thousands of years. When a revolution overthrew the monarchy, and China was re-established as a republic in 1912, regular funding and institutional support for Taoism ceased and many Taoist sites fell into disrepair. In the wake of political change, China began to search for its 20th-century identity, and Taoism, considered by many in the new government to be rooted in folklore and superstition, was left to fend for itself. Without imperial sponsorship and under attack by a new government, Taoism began to decline.

Mao's Communists succeeded in overthrowing China's government in 1949. They soon outlawed Taoism, reasoning an ideologically perfect state made religion unnecessary. Taoist leaders were promptly arrested, monks were forced into manual labor, and monasteries were requisitioned for use as government offices, schools and housing. During the first decade of Communism, the ranks of Taoism's monastic community were reduced from millions to fewer than 50,000.

Dissatisfied with the slow pace of change from the old ways and China's lack of enthusiasm for the new order of Communism, Mao directed two major movements: the Great Leap Forward (1957-1958) and the Cultural Revolution (1966-1976).

During the Great Leap Forward, in which Mao tried to modernize China by uprooting the country's ancient traditions of thought and behavior, Taoist sites throughout China were plundered. More than 30 tons of ancient bronzes, for example, were confiscated from palaces, temples and shrines on Wudang Mountain, one of Taoism's most sacred sites. These bronzes were melted down for use in construction and industry. This merely presaged the uncompromising violence and destruction of Taoist sites in the Cultural Revolution. The Great Proletarian Cultural

THE TAOIST RESTORATION SOCIETY

The Taoist Restoration Society (TRS) is a U.S. non-profit corporation dedicated to the rehabilitation and rebirth of China's Taoist tradition. They have offices in Beijing and Chicago. All contributions to TRS are tax deductible.

For further information on TRS and its efforts, you may contact Brock Silvers in Beijing, China. Telephone/fax: 86-10-6526-5098; E-mail: blstrs@public.bta.net.cn.

Or contact The Taoist Restoration Society, 2535 North Greenview Street, Chicago, IL 60614. Telephone: 312-935-4610; fax: 312-327-1813; E-mail: trschicago@aol.com.

Revolution, as the crusade was officially known, proclaimed as its objective the destruction of China's Four Olds: old thought, old culture, old customs and old habits.

Mao found the ideal agents to execute reform in his Red Guards, primarily fanatical Chinese youths whom he ordered to purge China of his enemies, and this movement soon fueled a revolution. Impressionable teens with no links to the old systems, the Red Guards were indoctrinated in an extreme Communism and released into society to protest against tradition.

White Cloud monastery, Beijing.

The protesters demanded a fairer society in which people had a greater share of political power, greater access to culture and education, and where the social, cultural, and economic differences among the rural population, town residents, and party members were less pronounced. The struggle quickly erupted into violence and civil war, resulting in the deaths of countless Chinese.

Another casualty was the country's rich religious heritage.

After Mao's death in 1976, Deng Xiaoping, then deputy chairman of China's Communist Party, rose in power with a more liberal agenda.

"Deng Xiaoping called off the dogs before religion was wiped out," says Silvers. "The temples remained in ruins, however, and religious activity was close to zero.

"Deng could have killed Taoism, but probably just didn't care enough to do so. He had bigger problems, like economic liberalization. As the economy emerged in 1982 or so, tourism was one of the easiest ways to generate badly needed money. So major temples were renovated."

REBUILDING A RELIGION

> **My teachings are easy to understand and easy to put into practice. Yet your intellect will never grasp them, and if you try to practice them, you'll fail.**
>
> —*Tao Te Ching*

Although there is no official restoration plan, major Taoist sites have been the first to be renovated. Temples and monasteries in the large cities are seen by China's leaders as potential tourist attractions and are thus slowly returning from their status as government offices or housing to use as religious sites.

Taoist practitioners throughout the mainland are making their own efforts to rebuild temples and restore the smaller shrines and hermitages. Nearly every major city in China now has at least one major Taoist place of worship.

Restoring the sites from damage and government use to their earlier religious functions is an enormous job often requiring a construction company. Smaller projects are usually handled by the Taoist clergy and frequently rely upon volunteers from the lay community. There is very little quality control, however, making it difficult to ensure that Taoist iconography and symbols at the sites are used correctly or with appropriate historical perspective.

"From what I have seen, the government doesn't really care about authenticity," says Silvers. "And even those who do care—officials and monks alike—are often hampered by a combination of poverty and ignorance." These are two areas in which TRS has had a positive influence; the organization not only helps to fund projects, it exerts pressure on the government for greater care and authenticity while sites are being restored.

In its ongoing efforts to revive Taoism, TRS is attempting to unify a number of organizations. Primary among them is the Chinese government's National Taoist Association, which officially oversees all Taoist activity in China. On a more local level, the many Tourist and Religious Affairs Bureaus across China assist with regional and provincial renovation efforts, while the Chinese themselves—hundreds of millions of people concerned about the survival of their culture—add to the struggle by assisting with renovations in their own neighborhoods.

PHOTO ©1996 BY KIPLING SWEHLA

Monks at the Temple of the Mysterious City, Hengshan, Hunan Province.

Such endeavors are not cheap, however, and the government can only afford to do so much.

"Everyone pays," says Silvers, explaining the country's financial support of the restoration. "The government pays for its projects, the provinces pay for their efforts, the Chinese people pay for theirs, and TRS pays for its renovation projects.

"Much of the work is financed by supporters in Taiwan and Hong Kong, but some restoration is poorly done because the renovators either don't know, don't care, or don't have enough money."

By his estimates, "We have only a ten-year window of opportunity to save Taoism. I hate to lose any religious sites."

TAOISM TODAY

The hard and stiff will be broken.
The soft and supple will prevail.

—*Tao Te Ching*

What remains to be seen is what effect the revival of organized Taoist sites will have on the Taoist religion in China.

"The general public has lost a great deal of its understanding of Taoism," explains Silvers. "Before Communism, everyone was a Taoist to some extent. Now, only older Chinese understand the traditions. But that is changing rapidly as Chinese are rediscovering their traditions. Temples are generally very crowded on holidays."

Silvers acknowledges that many government officials are sincere in their support of the restoration; in fact, the Beijing government now admits the Cultural Revolution was a mistake, blaming Mao for what it calls "an error comprehensive in magnitude and protracted in duration." But the Communist Party as a whole remains distrustful of Taoism's rituals, many of which, due to the nature of the religion, must be practiced in secret. China's National Taoist Association, while work-

Students visiting a Buddhist temple at Hengshan, Hunan Province.

ing to restore various sites, infiltrates them as well. "Government spies dressed in Taoist robes live in most of the large tourist temples," says Silvers, "and uniformed police are there in force on holidays."

It is difficult to predict how a tradition passed down through direct teaching will be affected by a 50-year ellipsis in personal instruction. Silvers gives this example: A monk in 1950 who was just reaching spiritual maturity at age 40 is now 86. He's spent several decades in work camps and hasn't developed a student for half a century. Yet only he, as a "Lao Tao" master from the pre-Mao days, is qualified to transmit Taoism's mystic teachings, and he must do so through a direct master-student relationship—a process that could take ten years or more.

"If we can find that older generation of monks, the Lao Tao masters, and help them teach what they know in what little time they have," says Silvers, "then Taoism will survive. Otherwise, China's temples will develop into tourist facades, and Taoism will become a tragic shell of its former self."

Asked if turning Taoist temples, monasteries and shrines into tourist attractions is unthinkable, if not sacrilegious, Silvers replies that renovation for tourism's sake is not necessarily bad. "Societies change," he says. "Tourism is a fact of life. The Vatican has lots of tourists, but it is still effective. It's the quality of renovation that counts, not the motivation."

Time alone will tell if the Chinese government, millions of Taoists, and the Taoist Restoration Society can breathe life into an ancient religion after its near-death experience. And while this revival is not an absolute spiritual renaissance, the Taoists in China are thrilled to see their religious icons returned and to have their monasteries, temples and shrines restored and functioning to serve their communities. ❧

By Mark Hawthorne. Mark is a freelance writer living in Orange County, California. His last feature for "Qi Journal", which appeared in our Summer 1996 issue, profiled Hsi Lai, a Buddhist temple located in southern California.

PHOTO ©1996 BY KATHERINE McVETY

Craftsman restoring exterior of a monastery at the foot of Hengshan, Hunan Province. Almost completely restored.

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CURRICULUM PROJECT
1996 SUMMER FULBRIGHT SEMINAR
"CHINA: TRADITION AND TRANSFORMATION"

FOREIGN POLICY WITH CHINESE CHARACTERISTICS
(COURSE OUTLINE FOR SEVEN-WEEK MODULE ON CHINESE FOREIGN POLICY)

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ASSOCIATE PROFESSOR OF INTERNATIONAL RELATIONS
CARROLL COLLEGE
HELENA, MT 59625

FOREIGN POLICY WITH CHINESE CHARACTERISTICS

Course Overview: This course module is intended to prepare students for participation in an intercollegiate simulation, wherein they are expected to represent the People's Republic of China in international negotiations involving various international issues. The aim is to provide students with a general overview of Chinese foreign policy and key factors influencing that policy. Students are expected to pursue considerable research, on their own and in groups, to expand their understanding of Chinese foreign policy and the international topic to which they have been assigned.

Note on Other Applications: Aside from the original intent, this module may be used, in whole or in part, as a foreign policy component for a course on Chinese politics, or a China component of a Comparative Foreign Policy course. The module is designed for undergraduate college students with an introductory knowledge of international relations. The lesson plan is based on a Tuesday/Thursday schedule with 75 minute classes. Advanced high school comparative government courses, or forensics teams preparing for a Model UN might also find it useful.

Note on Sources: Since some of the lecture/discussion plans could work as separate, independent units, I have included the most relevant materials associated with these lecture/discussion plans at the bottom of each of the lecture outlines.

Note on Simulation: The simulation used in this course is known as ICONS (International Communication and Negotiation Simulations), administered by the University of Maryland, College Park. Negotiations are handled via computer networks, involving many country teams and several international topics (e.g., environment, arms control, trade, etc.). ICONS offers several simulations, of varying length, for university as well as high school levels. I use the five-week simulation for university students in this course. For more information on ICONS contact:

Beth Blake
Project ICONS
Department of Government and Politics
University of Maryland
College Park, Maryland 20742

Course Objectives: Preparation and participation in the simulation is expected to allow students to:

- Gain an understanding of China's, as well as other countries', foreign policy
- Develop and evaluate negotiation strategies
- Understand the complexity and interdependence of international issues
- Appreciate cultural diversity
- Improve communication skills

- Increase creativity
- Improve research skills
- Engage in group problem solving

Student Responsibilities & Evaluation: Student performance will be evaluated on the basis of an exam, written assignments, and participation in the simulation. The exam is designed to measure the student's comprehension of the course material on Chinese foreign policy and negotiation strategies. The exam includes a take-home component whereby the student is asked to write an 8-10 page report on Chinese foreign policy. In this report, students must demonstrate an understanding of: 1) the sources of Chinese foreign policy; 2) contemporary foreign policy goals of the PRC and the policies pursued to meet these goals; and, 3) prospects for substantive changes in China's foreign policy.

Written assignments include a position paper, researched and written by teams, and a debriefing paper following the simulation. The position paper should demonstrate an understanding of the international issue in question (e.g., arms control, environment, etc.) and relate this issue to China's foreign policy goals. Students must develop a reasoned policy position on this issue as the basis for negotiation, considering the likely parameters facing PRC officials.

Evaluation of a student's participation is based on careful observation during in-class assignments and the simulation, and a review of student debriefing papers. In this regard, I should note that as part of the ICONS simulation, I have access to a complete written record of all messages sent to and from my students.

Readings: Students are assigned the following readings. In addition, students are expected to follow relevant news articles from a major newspaper, as well as Chinese News Service via worldwide web.

Frolic, Michael B., "Thousand Dollar Pig: A May 7 Cadre School in Henan," in Mao's People: Sixteen Portraits of Life in Revolutionary China. (Cambridge, Harvard University Press) 1980.

Goldstein, Steven M., "China at the Crossroads: Reform after Tiananmen," Headline Series (Foreign Policy Association) No. 298, Winter/Spring 1992.

Hellerman, Leon, and Alan L. Stein, (eds.) China: Readings on the Middle Kingdom (New York, Simon & Schuster) 1973.

Kreisberg, Paul H., "China's Negotiating Behavior," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 453-477.

Mao, Tsetung, "The Foolish Old Man Who Removed the Mountains," in Selected Readings from the Works of Mao Tsetung. (Peking, Foreign Languages Press) 1971.

Rosenau, James N., "China in a Bifurcated World: Competing Theoretical Perspectives," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 524-551.

Teft, Sheila, "China's Leaders Vie for Place As Deng's Heir," Christian Science Monitor 8/23/93, pp. 1, ff.

Tyler, Patrick E., "China's Ambitious President Wants Mao's Title: Chairman," New York Times. 8/20/96, pp. A1, ff.
"Whose Ideas Will Win When Deng is Gone?" Newsweek 4/1/96, p. 32.

Extra-Credit: Once each week during the module, I host a viewing of a film on traditional or contemporary China.

Added Flavor: At the beginning of the simulation, I host a Chinese banquet for the students to help get them into their roles.

FOREIGN POLICY WITH CHINESE CHARACTERISTICS
COURSE OUTLINE

I. Sources of Chinese Foreign Policy

- A. Models of Foreign Policy Behavior
    - 1. Levels of Analysis
    - 2. Decision-making Models
    - 3. External/Internal Stimuli and Elite Choice

- B. Domestic Sources
    - 1. Historical, Cultural, and Ideological Roots: A Brief History of China
        - a. The Middle Kingdom: Traditional China
            - 1. Ancient Times
            - 2. Dynastic Rule
            - 3. Religious Eclecticism
            - 4. Pre-modern Foreign Relations
            - 5. Attributes of Traditional China
        - b. China and the World: Dependence, Independence, and Interdependence
            - 1. A Century of Humiliation: 1840-1945
            - 2. Civil War
            - 3. Red Star Over China: 1949-present
            - 4. A Digression on Marxist-Leninist Mao Zedong Thought
    - 2. Foreign Policy with Chinese Characteristics
        - a. Problems with Assigning National Characteristics
        - b. Characteristics
        - c. Impulses
        - d. Propositions
    - 3. Other Domestic Factors
        - a. Societal Pressures
        - b. Government Structure
        - c. Role Expectations
        - d. Personalities & Factions

- C. External Factors
    - 1. International Structure & Foreign Policy Behavior
        - a. The "Anarchical Society"
        - b. Concepts of Power & Resources
        - c. Use of Force
        - d. Diplomacy and Negotiation
    - 2. Contemporary Structure
        - a. The Post-Cold War World
        - b. Rosenau's Bifurcated World

3. Challenges & Opportunities for China

II. Contemporary Chinese Foreign Policy

A. A Brief Diplomatic History of the PRC
1. "Two Camps"
2. "Opposing imperialism, revisionism, and the reactionaries of all countries"
3. "Three Worlds"
4. "Peace and development"

B. General Goals

C. Instruments

D. Assessing the Potential for Change

III. The Conduct of Chinese Foreign Policy

A. The Art of Negotiation

B. China's Negotiating Behavior

IV. Conclusion

A. Summary of Key Findings

B. Further Study

FOREIGN POLICY WITH CHINESE CHARACTERISTICS
LESSON PLAN

Week 1 Film: Firecracker

Day 1: Introduction The first day aims at giving students an overview of the course, highlighting some basic facts about the PRC, and identifying the topics that will be part of the simulation.

Checklist:

1. Introduction
2. Go over course objectives, student responsibilities, and evaluation.
3. Review course outline.
4. Hand out and discuss CIA Factbook on China
    - Demonstrate internet access to CIA Factbook for quick access to basic information on other countries (www.odci.gov/cia/publications/95fact).
5. Identify and briefly describe the topics for international negotiation.
    - Assignment: Have students fill out a card listing their first three preferences by the end of week 1.
6. Assign I.B.a readings: Hellerman & Yu 1973. Part 2, numbers 1, 2, 7-9, & 20.

Day 2: Lecture/Discussion The purpose of this lecture is to provide students with a basic understanding of foreign policy analysis. Methods and approaches used by Western foreign policy analysts will be introduced and discussed.

Checklist:

1. Lecture I.A. "Models of Foreign Policy Behavior."
2. Discuss questions noted at the end of the lecture outline.

Week 2 Film: The Last Emperor

Day 3: Lecture/Discussion This begins the section on domestic sources of Chinese foreign policy, with a particular focus on historical, cultural, and ideological roots. Over the next few weeks, students will be introduced to China's history, traditional culture, and Marxist/Leninist Mao Zedong Thought. A general assessment of the weight of these factors on foreign policy elites will be made in section I.B.2 below, and some discussion of other domestic factors follows in section I.B.3. Students should come away with a general sense of what it means to be a Chinese official today.

Checklist:

1. Handout timeline.
2. Lecture through I.B.1.a.2, "Traditional China."
3. Assign readings I.B.1.a.3: Hellerman & Yu 1973, Part 2, numbers 3-6, 10-19.

Day 4: Lecture/Discussion Continuing with domestic sources section.

Checklist:

1. Assign negotiation teams and handout position paper outline.
2. Begin lecture I.B.a.3 "Religious Eclecticism."

Week 3 Film: The Mao Years

Day 5: Lecture/Discussion Continuing with domestic sources section.

Checklist:

1. Handout discussion questions.
2. Watch video: Michael Wood, "The Mandate of Heaven," PBS series Legacy.

Day 6: Lecture/Discussion Continuing with domestic sources section.

Checklist:

1. Discuss video.
2. Discuss I.B.1.a readings.
3. Begin lecture I.B.1.a.4-5, "Pre-Modern Foreign Relations," & "Attributes of Traditional China."
4. Assign I.B.1.b.1 readings: Hellerman & Yu 1973, part 3, numbers 1-5, 8-9.

Week 4 Film: The Blue Kite

Day 7: Lecture/Discussion Continuing with domestic sources section.

Checklist:

1. Finish lecture I.B.1.a.4-5.
2. Lecture I.B.1.b.1, "A Century of Humiliation: 1840-1940."

Day 8: Lecture/Discussion Continuing with domestic sources section.

Checklist:

1. Discuss I.B.1.b.1 readings.
2. Lecture I.B.1.b.2-3, "Civil War and Red Star Over China."
3. Assign I.B.1.b.3 readings: "Old Man" & Thousand-Dollar Pig"

Week 5 Film: To Live

Day 9: Lecture/Discussion Continuing with domestic sources section.

Checklist:

1. Lecture I.B.1.b.4, "A Digression on Marxist-Leninist Mao Zedong Thought."

2. Discuss I.B.1.b.3 readings.

Day 10: Lecture/Discussion Continuing with domestic sources section.

Checklist:
1. Lecture I.B.2, "Foreign Policy with Chinese Characteristics."
2. Assign I.B.3 readings: Goldstein 1992, chapters 1-2; Tyler 1996; Teft 1993; and, "Whose Ideas Will Win"

Week 6 — Film: Face to Face

Day 11: Lecture/Discussion Continuing with domestic sources section.

Checklist:
1. Lecture I.B.3, "Other Domestic Factors."
2. Discuss I.B.3 readings
3. Assign I.C readings: Goldstein 1992, chapter 3-5; and Rosenau 1995.

Day 12: Lecture/Discussion Begin new section addressing external factors impinging on Chinese foreign policy. Through readings and lecture students should attain a general understanding of key principles of international relations (a review for most of my students), and the challenges and opportunities facing China in today's world.

Checklist:
1. Lecture I.C.1, "International Structure and Foreign Policy Behavior."

Week 7

Day 13: Lecture/Discussion Continuing with external factors section.

Checklist:
1. Discuss I.C.2 readings.
2. Summarize key points of readings.
3. In class assignment: Have small groups prepare a list of challenges and opportunities facing China today. Compare and summarize student findings.

Day 14: Lecture/Discussion New section summarizing PRC diplomatic history and assessing general goals and policies of the PRC today.

Checklist:
1. Lecture II, "Contemporary Chinese Foreign Policy."
2. Assign III readings: Kreisberg 1995.

Week 8

Day 15: Lecture/Discussion This section focuses on China's negotiating behavior to give students some additional clues as to how Chinese diplomats approach international negotiations.

Checklist:

1. Discussion of III readings. Summarize key points.
2. Lecture IV, "Conclusion."

FOREIGN POLICY WITH CHINESE CHARACTERISTICS
LECTURE OUTLINES

MODELS OF FOREIGN POLICY BEHAVIOR
(Lecture Outline I.A - Day 2)

- I. Defining Foreign Policy
- II. Sources of Foreign Policy Behavior
  - A. Levels of Analysis
  - B. Rosenau's Source Categories
    - 1. Systemic
    - 2. Societal
    - 3. Governmental
    - 4. Role
    - 5. Individual
  - C. Decision-Making Models
    - 1. Operational/Psychological Environments
    - 2. Three Models of Decision-making
      - a. Individual Decision-making
      - b. Group Dynamics
      - c. Bureaucratic Politics
  - D. The Limits of Elite Choice
  - E. General Questions for Comparative Study
    - 1. What is universal? What is Unique?
    - 2. What is the ideal? What is the reality?
    - 3. What changes? What remains the same?
    - 4. Who benefits? Who pays?

Discussion Questions:
What kinds of objectives would a nation's leaders tend to pursue in the international arena?

How would you rank the various source categories? Why? Would this ranking apply to all countries and all issues?

Do all of these source categories and models lead to greater clarity or confusion?

Key Terms:
Foreign Policy
Societal Sources
Individual Sources
Bureaucratic politics
cognitive psychology
Levels of Analysis
Governmental sources
Operational environment
Group dynamics
Systemic sources
Role expectations
Psychological environment
rational-actor

THE MIDDLE KINGDOM: TRADITIONAL CHINA
(Lecture Outline - I.B.to I.B.1.a.2 - Day 3)

I.B. Domestic Sources

In order to represent another country in international negotiations, one must attempt to understand the domestic context with which a foreign policy elite must ultimately contend. You need to stand in their shoes; Try to see the world as they see it; Seek to understand that which this society sees as valuable, and that which is permissible. The domestic context has many factors which may influence the foreign policy behavior of elites. Given the abbreviated nature of this course, every factor cannot be adequately addressed. I have selected history, culture, and ideology for special treatment in this section. History, culture, and ideology guide an official's hand, and thereby, his/her choice. These factors help us discover what is unique about a nation's foreign policy behavior, in this case foreign policy with Chinese characteristics. The few weeks devoted to this section are only enough to give one a taste of another culture. Students are encouraged to explore this aspect of Chinese foreign policy much more on their own.

I.B1. Historical, Cultural, and Ideological Roots: A Brief History of China
- a. The Middle Kingdom: Traditional China
    - -Ancient Times
    - -Dynastic Rule (The Three Dynasties)
    - 2205-1766 BCE Xia Dynasty
    - 1766-1122 BCE Shang Dynasty
    - 1122-249 BCE Zhou Dynasty
        - - Rise of Central Authority
        - -Tianming (Heaven's Mandate)
    - 221-207 BCE Qin Dynasty
        - -First Unification
    - 207 BCE - 220 CE Han Dynasty
        - -Consolidation & Expansion
        - -Imperial Confucianism
        - -Scholars
    - 220-265 CE Three Kingdoms Period
        - -Decline of Confucianism
        - -Rise of Taoism and Buddhism
    - 265-420 Jin Dynasty
        - -Barbarian invasions
        - -Han migration
    - 385-581 Southern and Northern Dynasties
        - -Many kingdoms
    - 590-618 Sui Dynasty
    - 618-907 Tang Dynasty
        - -ideal of unity

907-960 Five Dynasties/Ten Kingdoms
-warlordism
960-1279 Song Dynasty
-material growth
-printing, education, & exams
-neo-Confucianism
-Chinese Gentry
-Wen & Wu
1271-1368 Yuan (Mongol) Dynasty
1368-1644 Ming Dynasty
-Zheng He's voyages
-Jesuit Missionaries
-anti-commercialism & xenophobia
1644-1911 Qing (Manchu) Dynasty
-pre-requisites for take-off?
-Emperor's Mandate of 1790
-Domestic rebellion & Foreign invasion
-neiluan waihuan

Key Terms
Tianming
Buddhism
Wu
xenophobia
neiluan waihuan
Imperial Confucianism
Chinese Gentry
Neo-Confucianism
warlordism
feudalism
Taoism
Wen
anti-commercialism
Middle-Kingdom
patriarchical-client system

Discussion Questions:
How is tianming tied to dynastic cycles?

What were the most significant technological and cultural achievements of Chinese civilization?

Was traditional China a feudal society?

Would China have developed economically if it had not been for Western imperialism?

Sources:
"Briefing Book on the People's Republic of China," prepared by the National Committee on United States-China Relations (New York) April 1996.
Fairbank, John K., China: A New History (Cambridge, Harvard University Press) 1992.
Hellerman, Leon, and Alan L. Stein, (eds.) China: Readings on the Middle Kingdom (New York, Simon & Schuster) 1973.
Kirby, William C., "Traditions of Centrality, Authority, and Management in Modern China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese

Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 13-29.
Ren Dayuan, "Relations between local government and central government." Lecture in Xi' an, July 22, 1996.
Whiting, Allen S., "Foreign Policy of China," in Roy C. Macridis (ed.), Foreign Policy in World Politics Eighth Edition. (Englewood Cliffs, Prentice Hall) 1992, pp. 222-267.
Zhao Shiyu, "Modern History of China." Lecture at Beijing Normal University, July 11, 1996.
Zhou Shizhong, "History of Xi' an." Lecture in Xi' an, July 19, 1996.

RELIGIOUS (PHILOSOPHICAL) ECLECTICISM
(Lecture Outline - I.B.1.a.3 - Day 4)

Introduction: China's cultural heritage reflects a unique mingling of religious and philosophical thought that developed in relative isolation to the world's other major religions. Buddhism was imported from India around the start of the common era, but underwent significant sinofication. Christianity, Islam, Judaism, have not had a significant impact in China, except in some minority areas and pockets of the converted, and immigrants.

It has been said that religion in China is "eclectic." Although often in competition with each other, the three major Chinese 'teachings" (chiao) began to incorporate elements of each other in a unique blend of the spiritual and the philosophical ideas. Many Chinese are also eclectic in practice; burning incense before a Buddhist altar at a time of family trouble, or touching a Taoist shrine for scholars before an exam. Moreover, elements of the three teachings mix with popular beliefs and customs to form the rich iconography of Chinese culture. Studying the Chinese pantheon gives us clues to the Chinese ethos.

I.B.1.a.3. Religious (Philosophical) Eclecticism
- a. Confucianism
    - -Confucius, Mencius, Hsun Tzu
    - -3 cardinal principles
    - -5 relations
    - -5 virtues
    - -good character = good government
- b. Taoism
    - -"oneness"
    - -Tao Te Ching (The Way and Its Power)
    - -Taoist Church - atonement & salvation
- c. Chinese Buddhism
    - -Four Holy Truths
    - -Eight-fold Path
- d. Legalism
- e. Humanism
- f. Folk Religions
    - -ancestor worship
    - -kitchen gods
    - -Feng-Shui
    - -Yin-Yang
    - -Wu-Xing
- g. Festivals
    - -Spring Festival
    - -Lantern Festival
    - -Pure and Brightness Festival
    - -Dragon Boat Festival

-Seventh Evening Festival
    h. Essence
        -this worldly, & other worldly
            -"sageliness within, kingliness without"
    i. Religion today
        -A new 'age of faith'?

Discussion Questions:
Is Confucianism aristocratic or democratic?

How does Taoism differ from Confucianism?

What clues to the Chinese character do you find in this eclectism?

How is Chinese religious thinking tied to political order?

Key Terms:

Confucianism	Taoism	Buddhism	Legalism
Humanism	Feng-Shui	Yin-Yang	Wu-Xing
filial piety			

Sources:
Fairbank, John K., China: A New History (Cambridge, Harvard University Press) 1992.
Hellerman, Leon, and Alan L. Stein, (eds.) China: Readings on the Middle Kingdom (New York, Simon & Schuster) 1973.
Liu Tieliang, "Chinese Nationalities and Customs." Lecture at Beijing Normal University, July 16, 1996.
Parrinder, Geoffrey (ed.)World Religions: From Ancient History to the Present. (New York, Hamlyn) 1983.
Ren Dayuan, "Relations between local government and central government." Lecture in Xi' an, July 22, 1996.
Zhou Shizhong, "History of Xi' an." Lecture in Xi' an, July 19, 1996.

PRE-MODERN FOREIGN RELATIONS
&
ATTRIBUTES OF TRADITIONAL CHINA
(Lecture Outline - I.B.1.a.4-5 - Day 6)

Summarizing three-thousand years of history
- -enormous task
- -the search for patterns
- -avoiding stereotypes
- -continuing source of scholarly debate

Pre-modern Foreign Relations
- -Middle Kingdom (Sinocentricism)
    - -tributary relations
    - -unique?
- -Invasions/Conquests
    - -siege mentality?
    - -neiluan waihuan
- -Trade relations
    - -expansion & contraction
- -Isolationist?
    - -Yes/No

Attributes of Traditional China
- -The Search for Harmony
    - -collectivistic
- -Religious (Philosophical) eclectism
- -Moralistic vs. Legalistic
- -Patriarchical
- -Others?

Discussion Questions:
Is an ethnocentric view of the world unique to China? Explain.

Why might the view of traditional China as isolationist be considered a Western construct?

What is the role of the individual to society?

What was the role of women in traditional Chinese society?

Key Terms:

Sinocentricism	tributary relations	siege mentality
isolationism	moralistic society	patriarchical

collectivistic

Sources:

"Briefing Book on the People's Republic of China," prepared by the National Committee on United States-China Relations (New York) April 1996.

Fairbank, John K., China: A New History (Cambridge, Harvard University Press) 1992.

Hellerman, Leon, and Alan L. Stein, (eds.) China: Readings on the Middle Kingdom (New York, Simon & Schuster) 1973.

Kirby, William C., "Traditions of Centrality, Authority, and Management in Modern China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 13-29.

Ren Dayuan, "Relations between local government and central government." Lecture in Xi' an, July 22, 1996.

Whiting, Allen S., "Foreign Policy of China," in Roy C. Macridis (ed.), Foreign Policy in World Politics Eighth Edition. (Englewood Cliffs, Prentice Hall) 1992, pp. 222-267.

Zhao Shiyu, "Modern History of China." Lecture at Beijing Normal University, July 11, 1996.

Zhou Shizhong, "History of Xi' an." Lecture in Xi' an, July 19, 1996.

A CENTURY OF HUMILIATION: 1840-1945
(Lecture Outline - I.B.1.b.1 - Day 7)

I.B.1b. China and the World: Dependence, Independence, and Interdependence

1. A Century of Humiliation: 1840-1945

-note importance of this concept for new nationalism

Timeline:

1840 Opium War
1842-1895 Unequal Treaties
1850-1864 Taiping Rebellion
1895 Sino-Japanese War
1900 Boxer Rebellion
1905 Tung Meng Hui formed (Alliance Society)
1911 Qing Dynasty overthrown
1919 May 4th Movement
1921 Chinese Communist Party formed
1923 Collaboration between CCP and KMT
1925 Sun Yat-sen dies
1927 KMT/CCP collaboration ends
1928 Chiang Kai-shek assumes leadership of KMT
1928-1934 Mao Zedong establishes base in Jiangxi Province
1931 Japanese invade and occupy Manchuria
1934 Red Army begins Long March
1936 Xi'an Incident - Second United Front
1937 Sino-Japanese War begins
1945 Sino-Japanese War ends, civil war resumes

-Assessing China's struggle for independence

Discussion Questions

Is the Chinese anti-imperialist stance a communist or nationalist issue?

How is the "century of humiliation" tied to territorial issues today?

What lessons might be derived from this experience for Chinese foreign policy?

Key Terms:

unequal treaties	May 4th Movement	Long March	united front
century of humiliation	Xi'an Incident		

Sources:

"Briefing Book on the People's Republic of China," prepared by the National Committee on United States-China Relations (New York) April 1996.

Fairbank, John K., China: A New History (Cambridge, Harvard University Press) 1992.

Hellerman, Leon, and Alan L. Stein, (eds.) China: Readings on the Middle Kingdom (New York, Simon & Schuster) 1973.

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Zhao Shiyu, "Modern History of China." Lecture at Beijing Normal University, July 11, 1996.

Zhou Shizhong, "History of Xi' an." Lecture in Xi' an, July 19, 1996.

RED STAR OVER CHINA: 1949-PRESENT
(Lecture Outline - I.B.1.b.2-3 - Day 8)

Introduction: The People's Republic of China was declared in October 1949, ushering in a new era in Chinese politics. An era in which the CCP would steer China though a series of, often tumultuous, socialist experiments. A few of those victorious revolutionaries, who declared their liberation nearly a half-century ago, are still in unofficial positions of power. The major policies and political struggles of this generation are highlighted below.

Timeline:
1945-1949 Civil War
1949 Communist victory; KMT flight
1950 Sino-Soviet friendship treaty; China enters Korean War
1952 Basic land reform ends
1953 First Five-year Plan; Korean armistice
1954 U.S.-Republic of China Mutual Security Treaty
1955 Bandung Conference
1956-57 Hundred Flowers Campaign
1958 Great Leap Forward; Bombardment of offshore islands
1959 Tibetan revolt
1960 Soviet technicians withdraw
1962 Sino-Indian Border War
1964 China's first nuclear detonation
1966 Cultural Revolution begins
1969 Sino-Soviet border clash
1971 Kissinger's secret trip; UN seat
1972 Nixon visits China; Shanghai Communique
1974 Deng Xiaoping's rehabilitation
1976 Zhou Enlai dies; Mao Zedong dies; Chairman Hua Guofeng; Gang of Four
1977 Deng's restoration; beginning of reforms
1978 U.S. formally recognizes PRC
1979 Sino-Vietnamese border war; Democracy Wall; Special Economic Zones
1983 Rectification campaign; Spiritual pollution campaign
1984 PRC/British agreement on Hong Kong transfer
1986 Socialist democracy debate
1987 Bourgeois liberalism denounced; Tibetan demonstrations
1988 Gold Coast Campaign; inflation
1989 Tibetan martial law; Hu Yaobang dies; Tiananmen Square demonstrations/crackdown
1992 Deng visits boom towns
1993 China's bid to host 2000 Olympic Games
1995 Taiwan's President Lee Teng-hui visits U.S.
1996 PLA missile exercises in Taiwan straits

Two roads to socialism: Assessing economic and political development in the PRC

Discussion Questions:
How did Mao's path to socialism differ from Deng's? What accounts for these differences?

Why was the Cultural Revolution launched? What was the impact of this campaign on Chinese society?

What were the underlying sources of the Tiananmen Square demonstrations?

Key Terms:
Hundred Flowers Campaign Great Leap Forward Cultural Revolution
Five Principles of Peaceful Coexistence Four Modernizations open door
Four Cardinal Principles Black cat, white cat market socialism
SEZs Tiananmen Incident Peaceful evolution One China, two systems

Sources:
"Briefing Book on the People's Republic of China," prepared by the National Committee on United States-China Relations (New York) April 1996.
Fairbank, John K., China: A New History (Cambridge, Harvard University Press) 1992.
Goldstein, Steven M., "China at the Crossroads: Reform after Tiananmen," Headline Series (Foreign Policy Association) No. 298, Winter/Spring 1992.
Hellerman, Leon, and Alan L. Stein, (eds.) China: Readings on the Middle Kingdom (New York, Simon & Schuster) 1973.
Kirby, William C., "Traditions of Centrality, Authority, and Management in Modern China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 13-29.
Ren Dayuan, "Relations between local government and central government." Lecture in Xi' an, July 22, 1996.
Whiting, Allen S., "Foreign Policy of China," in Roy C. Macridis (ed.), Foreign Policy in World Politics Eighth Edition. (Englewood Cliffs, Prentice Hall) 1992, pp. 222-267.
Zhao Shiyu, "Modern History of China." Lecture at Beijing Normal University, July 11, 1996.
Zhou Shizhong, "History of Xi' an." Lecture in Xi' an, July 19, 1996.

A DIGRESSION ON MARXIST-LENINIST MAO ZEDONG THOUGHT
(Lecture Outline - I.B.1.b.4 - Day 9)

I.B.1.b.4. A Digression on Marxist-Leninist Mao Zedong Thought

Key Elements of Marxism
- -View of History
- -View of the State
- -Nature of Capitalism and Bourgeoisie
- -Nature of the Proletariate
- -Role of Communist Party
- -Dictatorship of the Proletariate
- -Dilemma: Whence the Revolution?

Key Elements of Leninism
- -Impatience
  - -Struggle with Revisionism
  - -Business unionism
  - -Imperialism
- -Vanguard Party
- -Revised View of the State
  - -Bourgeois State - "smash"
  - -Need state apparatus to construct socialism
- -United Front
- -Dilemma: Spark or bastion?

Key Elements of Mao Zedong Thought
- -Peasant base - "Who are the people?"
- -Mass line
  - -populism - "poor & blank"
  - -anti-elitist - "red & expert"
  - -volunteerism - "The Foolish old man who removed the mountains"
- -Theory & Practice
  - -fight against dogma and revisionism
- -Contradiction
  - -antagonistic - suppress
  - -non-antagonistic - struggle & criticism
- -Permanent revolution
  - -Politics in command
- -Dilemma: Social disruption - "A revolution is not a dinner party."

Discussion Questions:
Did Lenin and Mao rush the revolution?

What dilemmas face a communist party that attempts to construct the material conditions for socialism/communism?

Compare Mao Zedong Thought with traditional Chinese philosophy. What similarities do you find? What differences?

Why has it proven so difficult to reform communist systems? (Incorporate Goldstein readings)

Key Terms:
Dialectical materialism historical materialism capitalism socialism
communism vanguard class analysis proletariat dictatorship
democratic centralism revisionism imperialism mass line red & expert
poor & blank permanent revolution dogmatism

Sources:

Mao, Tsetung. Selected Readings from the Works of Mao Tsetung. (Peking, Foreign Languages Press) 1971.
Marx, Karl, and Frederick Engels. Selected Works. (New York, International Publishers) 1974.
Mendel, Arthur P. Essential Works of Marxism (New York, Bantum) 1965.
Schram, Stuart (ed.), Chairman Mao Talks to the People: Talks and letter 1956-1971. (New York, Pantheon) 1974.

FOREIGN POLICY WITH CHINESE CHARACTERISTICS
(Lecture Outline - I.B.2 - Day 10)

I.B.2. Foreign Policy with Chinese Characteristics
- -Story of Socialism with Chinese Characteristics
- - Problems with Assigning National Characteristics
    - -Limited resources
    - -stereotypes
    - -universal/unique
    - -a composite

b. Characteristics of Chinese Approaches to World Politics[1]
- 1. Situational Change
    - -contradictions
    - -configurations
    - -balance of forces
    - -Chinese pragmatism
        - -zigs and zags
        - -epoch (shidai)
- 2. Metaphor & Simple Generalization
- 3. State-Centered/Relational Oriented
    - -key actor = state
    - -politics = "art of adjusting human relationships (guanxi)"
    - -relational>regional
- 4. Moralistic
    - -ethical>legal
    - -deliberate ambiguity

c. Impulses[2]
- 1. Asian
- 2. Socialist
- 3. Revolutionary

d. Propositions
- 1. "The chief purpose of foreign policy in China is to protect and promote the . . . socialist revolution at home." (Gurtov & Hwang)
- 1a. Having "stood up," the chief purpose of statecraft is to preserve autonomy, at home and abroad. (Kirby 1995, p. 17 and passim.)
- 2. "A quiescent (nonthreatening) international environment is the optimum condition for . . . socialist development." (Gurtov & Hwang)
- 3. "Economic performance is considered by Chinese leaders to be the key to

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[1] This section draws heavily from Wang Jisi 1995.

[2] This section is based on Gurtov and Hwang 1980, chapters 1 and 7.

national security and international legitimacy." (Gurtov & Hwang)
4. "Chinese sensitivity to external threat is highest at times of domestic political weakness or conflict." (Gurtov & Hwang)
4a. "Domestic weakness magnifies external threats and may lead to misperceptions or miscalculations of the opponent." (Gurtov & Hwang)
4b. "The most dangerous aspect of external threat is its subversive influence on revisionist elements within the country." (Gurtov & Hwang, see also Kirby 1995, p. 14, & 20-24.)
4c. Chinese leaders will attempt to "manage" internationalism in order to limit unwanted influence. (Kirby 1995, pp. 24-29.)
5. "Foreign policy becomes a domestic political issue by addressing economic and political choices under debate." (Gurtov & Hwang)
6. "Domestic stability promotes conditions that are favorable to foreign-policy initiatives." (Gurtov & Hwang)
6a. "Domestic instability discourages foreign-policy initiatives." (Gurtov & Hwang)
7. The situational character of Chinese behavior will result in zigs and zags in foreign policies. (Wang Jisi 1995, p. 501)
7a. Chinese officials will insist they are acting according to ethical principles. (ibid., and Levine 1995, p. 44.)
8. The Chinese see China is deserving of greater "esteem and influence" in world affairs. (ibid., p. 502. Also, Kirby 1995, p. 15, and Levine 1995, p. 43..)
8a. Chinese leaders will continue to insist on avoiding "great power chauvinism." (Wang Jisi 1995, p. 502. For a counter-view, which sees such a policy as based on lack of capacity, not culture, see Robinson 1995, pp. 566-567 and passim.)
8b. Chinese leaders will display considerable sensitivity to "symbolic and status issues." (Levine 1995, p. 44.)
9. "[T]he core of the official language in China's foreign affairs will remain nationalistic." (Wang Jisi 1995, p. 504.)

e. Assessment
  -consistency?
  -priority?
  -others?

Discussion Questions:
How does the Western approach to foreign policy analysis compare with the Chinese approach?

How would you rank the three impulses in terms of the influence each has on contemporary Chinese foreign policy behavior? Why?

Identify three propositions stemming from domestic sources and provide a contemporary example of the relevance of each of the propositions you choose.

Key Terms:
situational change Chinese pragmatism zigs and zags epoch (shidai)
State-Centered Relational Oriented guanxi deliberate
ambiguity
impulses Asian impulse Socialist impulse
Revolutionary impulse managed internationalism

Sources:

Kirby, William C., "Traditions of Centrality, Authority, and Management in Modern China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 13-29.

Levine, Steven I., "Perception and Ideology in Chinese Foreign Policy," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 30-46.

Melvin Gurtov and Byong-Moo Hwang, China Under Threat: The politics of strategy and diplomacy. (Baltimore, Johns Hopkins University Press) 1980.

Robinson, Thomas W., "Chinese Foreign Policy from the 1940s to the 1990s," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 555-602.

Wang Jisi, "International Relations Theory and the Study of Chinese Foreign Policy: A Chinese Perspective," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp .481-505.

Whiting, Allen S., "Foreign Policy of China," in Roy C. Macridis (ed.), Foreign Policy in World Politics Eighth Edition. (Englewood Cliffs, Prentice Hall) 1992, pp. 222-267.

OTHER DOMESTIC FACTORS
(Lecture Outline - I.B.3 - Day 11)

I.B.3. Other Domestic Factors

a.Government Structure and Foreign policy decision-making
  1. The State
  2. The Party
  3. The PLA
  4. Major Foreign Policy Ministries
  5. Personalities & Factions
  6. Elite choice and Organizational Behavior

b. Societal Pressures (Student discussion based on readings)

- Summarize key points from student discussion
- Be sure to note the increasingly "unmanaged" foreign relations occurring at the societal level

Discussion Questions:
During the Tiananmen incident, in what ways were government officials facing the consequences of their own reforms?

How has the government attempted to deal with these pressures since the incident? How effective have these policies been?

Where else might pressures arise from the society? How might these influence foreign policy?

Key Terms:
inner cabinet
President
vested interests
Politburo
Premier
paramount leader
State Council
organizational theory
"opinion group"
General Secretary
incrementalism

Sources
Gold, Tom, "Social Impact of Economic Development," Lecture at Mount Alverno Center, July 5, 1996.
Goldstein, Steven M., "China at the Crossroads: Reform after Tiananmen," Headline Series (Foreign Policy Association) No. 298, Winter/Spring 1992.
Gurtov, Melvin, and Byong-Moo Hwang, China Under Threat: The politics of strategy and diplomacy. (Baltimore, Johns Hopkins University Press) 1980.
Hamrin, Carol Lee, "Elite Politics and the Development of China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory

and Practice. (Oxford, Clarendon Press) 1995, pp. 70-114.

Kirby, William C., "Traditions of Centrality, Authority, and Management in Modern China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 13-29.

Levine, Steven I., "Perception and Ideology in Chinese Foreign Policy," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 30-46.

Robinson, Thomas W., "Chinese Foreign Policy from the 1940s to the 1990s," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 555-602.

Rosen, Stanley, "China Since Tiananmen Square," Lecture at Mount Alverno Center, July 5, 1996.

Wakeman, Jr., Frederic, "Contradictions in Contemporary Chinese Society," Lecture at Mount Alverno Center, July 5, 1996.

Wang Jisi, "International Relations Theory and the Study of Chinese Foreign Policy: A Chinese Perspective," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp .481-505.

Whiting, Allen S., "Foreign Policy of China," in Roy C. Macridis (ed.), Foreign Policy in World Politics Eighth Edition. (Englewood Cliffs, Prentice Hall) 1992, pp. 222-267.

Womack, Brantly, and James R. Townsend, "Politics in China," in Gabriel A. Almond and G. Bingham Powell, Jr., Comparative Politics Today: A World View Sixth edition. (New York, Harper Collins) 1996, pp. 438-491.

INTERNATIONAL STRUCTURE AND FOREIGN POLICY BEHAVIOR
(Lecture Outline - I.C.1 - Day 12)

I.C. External Factors
  1. International Structure & Foreign Policy Behavior
    a. The "Anarchical Society"
      -decentralized and stratified power
    b. Concepts of Power & Resources
      -political power (hard & soft)
        -coercive
        -economic
        -institutional
        -informational
    c. Use of Force
    d. Diplomacy and Negotiation
      -blocking power

Discussion Questions:
How does the international environment structure foreign policy behavior?

Describe the various sources of political power. Provide an example of how each of these is used in international relations.

Key Terms:
anarchy non-state actors international organizations NGOs power
soft power blocking power sovereignty self-help interdependence

CONTEMPORARY GLOBAL STRUCTURE
(Discussion Outline - I.C.2 - Day 13)

I.C.2. Contemporary Structure (Student discussion based on readings)
Discussion questions:

What are the key features of the Post-Cold War world?

Compare Rosenau's Bifurcated World to the other theories of world politics.

What challenges and opportunities face China's leaders in this new world?

Key Terms:
Realism Neo-Realism Pluralism Marxist/Globalist multipolarity
strategic triangle Bifurcated World state-centric multi-centric medievalist

Sources:
Goldstein, Steven M., "China at the Crossroads: Reform after Tiananmen," Headline Series (Foreign Policy Association) No. 298, Winter/Spring 1992.
Rosenau, James N., "China in a Bifurcated World: Competing Theoretical Perspectives," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 524-551.

CONTEMPORARY CHINESE FOREIGN POLICY
(Lecture Outline - II - Day 14)

II. Contemporary Chinese Foreign Policy

A. A Brief Diplomatic History of the PRC
1. "Two Camps"
2. "Opposing imperialism, revisionism, and the reactionaries of all countries"
3. "Three Worlds"
4. "Peace and development"

B. General Goals
-New guiding principle: "integration of patriotism and internationalism" (national interest)
1. Modernization
2. Reunification
3. Anti-hegemonism

C. Instruments
1. Economic diplomacy
2. One country, two systems; force if necessary
3. Balance cooperation with competition; New International Political Order

D. Assessing the Potential for Change
-changes in internal factors
-changes in external factors
-near term changes?

Discussion Questions:
What would happen if two of these goals collide (e.g., modernization and reunification)?

What opportunities and challenges to China's general foreign policy goals are presented in the simulation scenario? Given the timeline for the simulation (six months from now), are significant changes in these goals likely?

Key Terms:
Two Camps
peaceful coexistence
hegemonism
economic diplomacy
socialist imperialism
lost territories
three worlds
NIPO

Sources:
Goldstein, Steven M., "China at the Crossroads: Reform after Tiananmen," Headline Series (Foreign Policy Association) No. 298, Winter/Spring 1992.
Gurtov, Melvin, and Byong-Moo Hwang, China Under Threat: The politics of strategy and diplomacy. (Baltimore, Johns Hopkins University Press) 1980.

Hamrin, Carol Lee, "Elite Politics and the Development of China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 70-114.

Kirby, William C., "Traditions of Centrality, Authority, and Management in Modern China's Foreign Relations," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 13-29.

Levine, Steven I., "Perception and Ideology in Chinese Foreign Policy," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 30-46.

Robinson, Thomas W., "Chinese Foreign Policy from the 1940s to the 1990s," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 555-602.

Rosen, Stanley, Informal lecture/discussion at Beijing Normal University, July 18, 1996.

Rosenau, James N., "China in a Bifurcated World: Competing Theoretical Perspectives," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp. 524-551.

Wakeman, Jr., Frederic, "Contradictions in Contemporary Chinese Society," Lecture at Mount Alverno Center, July 5, 1996.

Wang Jisi, "International Relations Theory and the Study of Chinese Foreign Policy: A Chinese Perspective," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995, pp .481-505.

Whiting, Allen S., "Foreign Policy of China," in Roy C. Macridis (ed.). Foreign Policy in World Politics Eighth Edition. (Englewood Cliffs, Prentice Hall) 1992, pp. 222-267.

Womack, Brantly, and James R. Townsend, "Politics in China," in Gabriel A. Almond and G. Bingham Powell, Jr., Comparative Politics Today: A World View Sixth edition. (New York, Harper Collins) 1996, pp. 438-491.

THE CONDUCT OF CHINESE FOREIGN POLICY
&
CONCLUSION
(Discussion Outlines - III & IV - Day 15)

III. The Conduct of Chinese Foreign Policy

B. China's Negotiating Behavior (Student discussion of readings)

Discussion Questions:
What characteristics does Kreisberg assign to China's negotiating behavior?

How might these characteristics influence your approach to the simulation?

IV. Conclusion

A. Summary of Key Findings

B. Further Study

Sources:
Kreisberg, Paul H., "China's Negotiating Behavior," in Thomas W. Robinson and David Shambaugh (eds.) Chinese Foreign Policy: Theory and Practice. (Oxford, Clarendon Press) 1995. pp. 453-477.

Fulbright Seminar Project:
a unit studying Chinese arts, literature and cultural history for an Eastern World Literature Class

by Mary Beaman Risch
Tomah Senior High School
901 Lincoln Avenue
Tomah, WI 54660
10 January 1997

Eastern World Lit: China
Chinese Cultural Background and Literature
Mrs. Risch

1. View the slides "The Many Faces of China" and discuss. View the slides from Fulbright Seminar Abroad studies in China, Mrs. Risch
   Listen to guest speakers, if available.
   Share the "Discovery Box" of items purchased in China and Hong Kong

2. Study the Chinese Chronology: Using this chart to gain historical perspective, write the names of movies viewed, slides discussed, literature read, influential individuals studied, and significant historical events analyzed within this unit (p. 3).

3. Choose an outside reading book from the Suggested Reading List (p. 4).

4. Read "Chinese Family Life" (pp. 5-6 in this handout).
   Read material the Chinese language, footbinding, the abacus, Chinese musical instruments and the Chinese calendar (pp. 7-12d). Write an essay or report on one of the above topics. Research on the Internet for one of your sources. 5 pages; essay format.
   Research Chinese characters, create a name chop.
   Read pp. 59-71 (China, omit India) in Discovering India and China (green book). Do the questions: Role Play (p. 13).

4. View the filmstrip China: The Dragon Awakes, discuss (notes pp. 14).
   Research and report on the topic assigned from this background information.

5. View the videotape China: Dynasties of Power, discuss (notes p. 15.

6. View the videotape The Last Emperor, discuss (notes p. 16). (Rent videotape from the local library or videocassette rental store.

7. View the videotape A Small Happiness, discuss (notes p.17). (Rent videotape from local library.)

8. View the videotape Barefoot Doctor, discuss (notes p. 18). Rent videotape from the local library).

9. Read the excerpt from The Complete Medicinal Herbal (in this handout) pp. 19-26. Do the discussion questions, p. 27.

10. Read pp. 92-96, Chapter 7 (all), Chapter 8, pp. 113-115, 121-129 in Discovering India and China (green book). Do the questions "China--Historical Background and Culture," for discussion (pp.28-30).

11. Listen to lecture "Chairman Mao" and take notes on p. 31.

12. Read pp. 55-57 in Discovering India and China and do the questions "Confucianism" for discussion (pp. 32-33).

13. Read "The Analects of Confucius" pp. 389-407 in Masterpieces in Oriental Literature and do the questions "Analects of Confucius" for discussion (pp. 34-35).

14. Read "The Taoists" pp. 50-54 in Discovering India and China (green book) and do the questions "Taoism" for discussion (pp.36-37).

15. Read pp. 407-422 in Masterpieces of the Orient "Selections from Chuang-tzu," and do the questions "From Chuang-tzu" for discussion (p. 38).

16. Read pp. 477-496 in Masterpieces of the Orient Wu Ch'eng-en "Monkey" and do the questions "Monkey (Hsi Yu Chi)" for discussion (p. 39-47).

17. Read Chinese poets Lu Ki, T'ao Ch'ien, Li Po, and Po Chu-I in Masterpieces of the Orient (pp. 422-477) Read also Han-shan The Cold Mountain Poems in Asian Literature. Create posters illustrating favorite poems.

18. Study the history of the Peking Opera. Study propaganda techniques. Read The Red Lantern, pp. 556-592 in Masterpieces of the Orient. Do the activities pp. 48-64 in this handout.

19. Read Chinese Mythology pp. 1-76 in Asian Literature: "China: Mythology, Short Stories, Drama, Poetry." Do the questions pp. 65-77 in this handout.

20. Read Chinese Beliefs and Superstitions in Chinese Beliefs and Superstitions, pp. 1-80. Do the questions pp. 78-82 in this handout.

21. Read Chinese Short Stories in Asian Literature: "China: Mythology, Short Stories, Drama, Poetry." Do the questions pp. 83-104 in this handout.

22. Read the Chinese drama Men and Women in Wild Times in Asian Literature: "China: Mythology, Short Stories, Drama, Poetry." Do the questions and activities pp. 105-117 in this handout.

23. Works Cited pp. 118-120.

Suggested Enrichment Activities or Materials

1. "The Many Faces of China," personal slides from Fulbright Seminar Abroad, 1996

2. Slides:

Chen Fan, ed. Summer Palace. Beijing, China: Yihe Yuan Administration Department, Beijing Slide Studio, n.d.

Li Haiquan. Brief Introduction to the Terra-cotta Army of the First Emperor of the Qin Dynasty. Trans. He Weimin. Xi'an, China: Shaanxi Slides Slides Studio, n.d.

The Great Wall. Beijing, China: Ritan Science and Educational Slides Studio, n.d.

Ming Tombs. Beijing, China: Ritan Science and Educational Slides Studio, n.d.

Temple of Heaven. Beijing, China: Ritan Science and Educational Slides Studio, n.d.

Yang Gengxu, ed. Art of China's Shaanxi Rural Customs. Trans. Zhu Jingqi. Xi'an, China: Shaanxi Provincial Cultural Department, Shaanxi Provincial Slide Studio, n.d.

3. Resource books, brochures, or postcards, or Internet articles about the following:

a. Beijing: Forbidden City, White Cloud Temple, Yonghe Gong Temple, Lugou (Marco Polo) Bridge, Hong Kong (especially the Sino British Joint Declaration of the Question of Hong Kong), Lonely Planet: China, Tiananmen Square, Great Hall of the People, Monument to the People's Heroes, Mao Zedong Mausoleum, Summer Palace, Museum of the Revolution, Military Museum, Temple of Heaven (Tiantan Park), Lama Temple, Confucius Temple and Imperial College, Great Bell Temple, Drum Tower, Bell Tower, Great Wall, Ming Tombs.

b. Xi'an: City Walls, Bell Tower, Drum Tower, Big Goose Pagoda, Little Goose Pagoda, Great Mosque, Shaanxi Provincial Museum, Shaanxi History Museum, Old Xi'an (especially the Muslim quarter), Banpo Neolithic Village, Qin Army of the Terra-cotta Warriors, rural customs and folk art.

c. Kunming/Dali: Yunnan Provincial Museum, Baths, Golden Temple, Stone Forest, Dali Museum, Three Pagodas, Lake Erhai tour, Bai minority sites and people, Goddess of Mercy Temple, travel to Xizhou, Butterfly Spring, rural customs and folk art.

d. Shanghai: International Settlement, the Bund, Shanghai Museum (a must), Jade Buddha Temple, Pudong New Area, Huangpu River.

e. Hong Kong/Kowloon: Star Ferry, Hong Kong Zoological and Botanical Gardens, Victoria Peak, Floating Restaurants, Repulse Bay, Stanley Market, Jade Market, Bird Market, Temple Street Night Market.

4. "Discovery Box" (Souvenirs for informal discussions): Chinese bound feet shoes, Chinese money, jewelry (necklaces, bracelets, rings of semi-precious stones), Quan Yin statues and necklace ornaments, smiling Buddha statues, Buddhist prayer beads, Chinese opera music, cloisonné, fresh water pearls, small jade horse, Chinese opera mask cards, Terra-cotta warrior cards, chops (new and antique) with ink, Chinese cut-out art, Chinese calligraphy, silk paintings, watercolors, tiny jade elephants and turtles, sandalwood bookmarks with cut-out art, needlepoint (modern and antique), terra-cotta figures, silks, T-shirts, photographs, business cards from Chinese people, fingernail "protector" like the Empress Dowager wore, tie-dyed tablecloths, tickets, pamphlets, brochures.

中国历史年代简表

A Brief Chinese Chronology (Zhou n.p.)

夏 Xia Dynasty (Shə)			约前21世纪— 约前16世纪
商 Shang Dynasty			约前16世纪— 约前11世纪
周 Zhou Dynasty Confucius	西周 Western Zhou Dynasty O		约前11世纪— 前771
	东周 Eastern Zhou Dynasty		前770—前256
	春秋 Spring and Autumn Period		前770—前476
	战国 Warring States.		前475—前221
first Emperor unified Chin 秦 Qin Dynasty (Shin) founded the China O			前221—前207
汉 Han Dynasty silk road opened	西汉 Western Han O		前206—公元24
	东汉 Eastern Han		25—220
三国 Three Kingdoms	魏 Wei		220—265
	蜀汉 Shu Han		221—263
	吴 Wu		222—280
西晋 Western Jin Dynasty O			265—316
东晋 Eastern Jin Dynasty			317—420
南北朝 Northern and Southern Dynasties	南朝 Southern Dynasties	宋 Song	420—479
		齐 Qi	479—502
		梁 Liang	502—557
		陈 Chen	557—589
	北朝 Northern Dynasties	北魏 Northern Wei	386—534
		东魏 Eastern Wei	534—550
		北齐 Northern Qi	550—577
		西魏 Western Wei O	535—556
		北周 Northern Zhou O	557—581
隋 Sui Dynasty O			581—618
唐 Tang Dynasty (tǎng) O			618—907
五代 Five Dynasties	后梁 Later Liang		907—923
	后唐 Later Tang		923—936
	后晋 Later Jin		936—946
	后汉 Later Han		947—950
	后周 Later Zhou		951—960
宋 Song Dynasty (sōng)	北宋 Northern Song Dynasty		960—1127
	南宋 Southern Song Dynasty		1127—1279
辽 Liao Dynasty			916—1125
金 Jin Dynasty			1115—1234
元 Yuan Dynasty			1271—1368
明 Ming Dynasty			1368—1644
清 Qing Dynasty (Chine)			1644—1911
中华民国 Republic of China			1912—1949
中华人民共和国 People's Republic of China			1949 成立

前赵	Earlier Zhao	O	318 - 329
前秦	Earlier Qin	O	351 - 383
后秦	Later Qin	O	384 - 417

O = all built capital in Xi'an or near. 1100 years

- more dynasties

Eastern World Literature
Suggested Reading List for Outside Reading

China:
Anatomy of a Revolution
Buck, Pearl. The Good Earth
China Pop
China Wakes
Hawkes, David, trans. The Dream of the Red Chamber
The Killer
Lao She. Rickshaw Boy.
Li. Private Life of Chairman Mao
Morning Sun
Nien Chang. Life and Death in Shanghai
Red Azalia
Schell, Orville. Mandate of Heaven
Search for Modern China
Son of the Revolution
Tan, Amy. Kitchen God's Wife
Tan, Amy. The Hundred Secret Senses
Tan, Amy. The Joy Luck Club
The Three Castles
Wild Swans
Woman Warrior
Wong Ou-hung, Ah Chia. The Red Lantern
Yu, Anthony, trans. Journey to the West

India, Japan, Muslim cultures
Desai, Anita. Clear Light at Day
Forster, E.M. A Passage to India
Hersey, John. Hiroshima
Hesse, Herman. Siddhartha
Kushwant, Singh. Train to Pakistan
LaPierre, Dominique. City of Joy
LaPierre, Dominique. Freedom at Midnight
LaPierre, Dominique. From Beirut to Jerusalem
LaPierre, Dominique. O! Jerusalem!
Markandaya, Kamala. Nectar in a Sieve
Michner, James. The Source
Solzhenitsyn, Alexander. One Day in the Life of Ivan Denisovich

Chinese Family Life

The South Chinese villager's life is dominated by the cycle of rice growing. Working the land to produce a crop provides the foods for all aspects of life. Here village life is also characterized by strong family ties and local government.

In China, the extended or joint family also was the traditional family unit. All members of the family had to share in the agricultural work or the family could not raise sufficient food to survive. From cradle to grave, the average peasant never escaped the rigid ties with his own kinsmen. The individual was taught from birth that the family was more important to him than any other social group.

The arrangement of houses in a typical village reflected the importance of family ties. The houses were grouped by clans and each section of the village was separated from the other by gates. Subdivisions of the clans lived on separate streets.

The family was the focal point of the individual's existence. The individual was born into the family, was fed, educated, trained for an occupation, and cared for in times of unemployment and disability. The family supported him in his old age and gave him a proper burial. His descendants honored his memory by offering sacrifices to his spirit.

Within the Chinese family, age, generation, and sex differences all helped to determine the particular roles played by family members. In general, increasing age equaled increasing status, and older members dominated the younger.

Sex differences were crucial, since males determined where the family dwelt, how inheritances were distributed, and virtually all other matters of importance.

Marriages were regarded as ties between two families, and therefore the personal adjustment between husband and wife was relatively unimportant. The man's family always arranged marriages and go-betweens were used to save each family's face.

Women were considered to be liabilities except in so far as they could work in the fields. Men, specifically the father and eldest son, dominated the economic affairs of the family, and had the largest number of outside contacts. Women rarely if ever met men from outside their family, and led routine lives. In sum, the Chinese family dominated individual existence, and men dominated women.

Chinese folk religion arose from the need to cope with unseen powers that made life unpredictable and unmanageable. Crops would be planted and nurtured only to be wiped out be some unforeseen disaster, such as drought, flood, or a plague of locusts. The peasant sought help from whatever quarter he could find it. Gods typically found in a Chinese village mainly represented the forces of nature.

The Chinese used fate to explain many of life's circumstances. Fate explained high or low social status, long and short life spans, happy or wretched marriages, financial failure and success, birth of a male or female, and joy or sorrow. Virtually every Chinese village has methods for discovering one's fate. These might include casting divining blocks, burning "joss" sticks of incense, or consulting fortune tellers.

The dangers in ignoring the ancestors are great, for the villagers believe deeply that the spirits of the ancestors remain nearby and that they can affect the lives of the clan. If the ancestor is not honored, he will become unhappy and cause evil to befall the family and the individual. Worship thus not only stimulates feelings of family unity but also ensures a reasonably happy life.

Just for Fun: Useful Expressions

(Wang, n.p.)

Wǒ Nǐ Ta
I you he/she

Fulbright Briefing
T. R. Wang - CCSF

I. Useful Expressions:

1. Wǒ jiào Mary Risch nǐ ne? (My name is ..., and yours?)
2. Xièxie.- - - Bú xiè. (Thanks.- -Not at all.)
3. Duìbuqǐ- - - Méi shìar. (Excuse me.- -Not at all.) duìduìduì (yes)
4. Wó dǒng. / Wǒ bùdǒng. (I understand/I don't understaand.)
5. Qǐng. - - - - - (Please) . have/drink hē chá tea
6. Qǐng ni shuō yīngyǔ. - - - (Please speak English.) caffee
7. Hén hǎo. Xièxie. – - - - (Very good. Thank you.) Kokō Ko
8. Hén hǎochī. - - - - - (Very delicious.) Kékǒu kěl
9. Méi wèntí. - - - - - (No problem at all.) Kāishuǐ
10. Qíng děng yi děng. - - - - (Please wait a bit.) Kuàng (en) qǔ píjiǔ

II. Greetings:

1. Ní hǎo (ma)? Ní hǎo.- - - (How are you?)
2. Ní zǎo. - Ní zǎo. - - (Good morning.)
3. Zàijiàn - Zàijiàn.- - - (Goodbye.)
4. Lǐ xiānsheng - - - - (Mr. Li)
5. Liú nǚshì. - - - - - (Ms. Liu)
6. Mǎ shīfu. - - - - - (*Lit.* Master Ma) 40's
7. Xiǎo Xiè – - - - - (Young Xie) (18-30)

III. Identifiers:

1. wǒ/wǒmen/wǒde - - - - - (I/we/my)
2. nǐ/nǐmen/nǐde - - - - (you/you pl./your)

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(Wang, n.p.)

3. tā/tāmen/tāde - - - - - (s/he/they/his,her)

4. Jèr/Nàr - - - - - - (here/there)

5. Jèige/nèige - - - - - - (this one/that one)

IV. Action Words:

1. kàn Wǒ kàn kàn. - - - (I *am only* looking around.)

Tā, mǎi neige

2. mǎi - Wǒ mǎi jèige./Wǒ bù mǎi. - (I'll buy this one./I'm not buying.)

3. lái - Qǐng nǐ lái. l T (Please you come over.)

4. shuō- Wǒ shuō yīngyǔ. - - (I speak English.)

5. zài - Tā zài búzài?/Tā bú zài. - (Is s/he t/here?/S/he is not t/here.)

6. xǐhuān -Wǒ xǐhuān jèige./péngyou.- - (I like this one/friends.)

tsz

V Survival Terms:

1. cèsuǒ/xǐshǒujiān - - - - (restroom) 田 men 力 men 女 women

tso uoh

2. yàoshi - - - - - (key)

3. chūzū qìchē - - - - - (taxi)

4. yínháng - - - - - (bank)

5. yóujú/yóupiào - - - - (post office/stamp)

6. xíngli - - - - - (luggage)

V. Question Words:

1. Nǎr?- - - - - - (Where?)

2. Shénma shíhou? - - - - (What time?)

3. Duōshǎo qián? - - - - (How much $?)

ch

出口 入口

- exit entrance

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(Wang, n.p.)

VI. Numbers:

yī	**èr**	**sān**	**sì**	**wǔ**	**liù**	**qī**	**bā**	**jiǔ**	**shí**
shíyī	shíèr	shísān	shísì	shíwǔ	shíliù	cHsé shíqī	shíbā	shíjiǔ	**èrshí**
èrshíyī	èrshíèr	èrshísān		-	-	-		-	**sānshí**
sānshíyī	-	-		sānshíwǔ	-	-		sānshíjiǔ	**sìshí**
sìshíyī	sìshíèr	sìshísān		-	-	sìshíqī	sìshíbā	-	-**wǔshí**
wǔshíyī		wǔshísān		sǔshíwǔ		wǔshíqī		wǔshíjiǔ	**liùshí**

Room Numbers:

1. yī-èr-sān **hào** - (#123)
2. sì-qī-wǔ **hào** - (#475)
3. bā-jiǔ-èr **hào** - (#892)

Telephone Numbers:

7 5 3 9 6 1 8
1. qī-wǔ-sān-jiǔ-liù-yī bā (Please note that "yī" is pronouned "yāo" in Beijing.)
2. èr-sān-jiǔ-sì sān líng-qī 7 (Please note that "-0-" is "líng".)
3. èr-bā-wǔ-sì-jiǔ-qī-liù
2 8 5 4 9 7 6

608-372-9397
liù - líng - bā - sān - qī - èr - jiǔ - sān jiǔ - qī

Time Expressions:

1. **qī diǎn** - - (seven o'clock)
2. **jiǔ diǎn bàn** - (9:30)
3. **wǔ diǎn èrshí** - (5:20)
4. **shíyī diǎn shíwǔ** - (11:15)
5. **sān diǎn sìshíwǔ** - (3:45)
6. **èrshí fēnzhōng** - (20 minutes)
7. **shíwǔ fēnzhōng** - (15 minutes)
8. **yī xiǎoshí** - - (one hour)
9. **sì xiǎoshí** - - (4 hours)
10. **bàn xiǎoshí** - - (half an hour. also **sānshí fēnzhōng**)

1-800-472-5613

731-59987

Prices:

1. **èrshí kuài** - -	(Y20)	2. yī bǎi **kuài** - -	(Y100)
3. **liùshíwǔ kuài** -	(Y65)	4. **èrbǎi wǔshí kuài** -	(Y250)
5. **sānbǎi èrshíwǔ kuài**	(Y325)	6. jiǔshí qī **kuài** -	(Y97)
7. **shíbā kuài**	(Y18)	8. sìbǎi jiǔshíjiǔ **kuài** -	(Y499)

00 = 8.3 Y
1 Kuai is 12¢

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For Your Information: Chinese Culture
Footbinding
Chinese Calendar
Abacus

LEO: Literacy Education Online

Comparison/Contrast Essays

When you **compare** things, you show their **similarities**; when you **contrast** things, you show their **differences**.

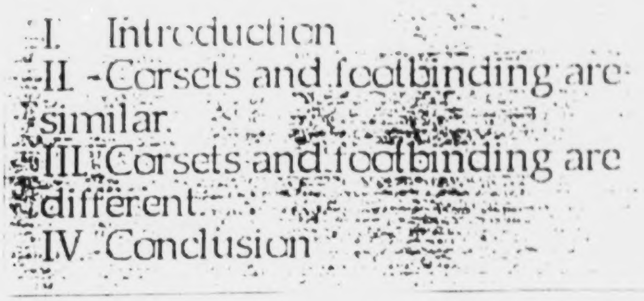
We can really understand only those things that are familiar to us or similar to things we already understand, so comparing and contrasting the unfamiliar with the familiar is one of the most important techniques for writing. You can, and probably do, use comparison and contrast to describe things, to define things, to analyze things, to make an argument -- to do, in fact, almost any kind of writing.

When they are comparing and contrasting, for example, two ideas, like corsets and footbinding, most writers structure their essays one of four ways.

1. First compare, then contrast (or vice versa).
2. First do one idea, then do the other.
3. Write only about the comparable and contrastable elements of each idea.
4. Only compare or only contrast.

1. **First compare, then contrast (or vice versa).**

   Writers using a comparison/contrast structure might begin by discussing the ways in which corsets are similar to footbinding, then they move to a description of the ways in which the two ideas are different. This method is probably the one used most commonly.



I. Introduction
II. Corsets and footbinding are similar.
III. Corsets and footbinding are different.
IV. Conclusion

A quick outline comparing and then contrasting corsets and footbinding shows one way that such a paper might be structured.

This structure focuses on the comparison and contrast instead of on the two ideas (e.g., corsetry and footbinding) being compared and contrasted.

Clearly, the sequence is important. If you begin with the comparison, then the contrast will get emphasis - the logical movement is from thinking about similarities to thinking about differences. If you begin by contrasting the ideas (and then move toward a comparison), the similarities get emphasis.

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2. **First do one idea, then do the other.**

   Writers might compare and contrast ideas by treating one idea thoroughly before taking up the second one. This method is probably the one most students try first, but many evolve past it into something more flexible.

   introduction

   similarities
   (or differences)

   differences
   (or similarities)

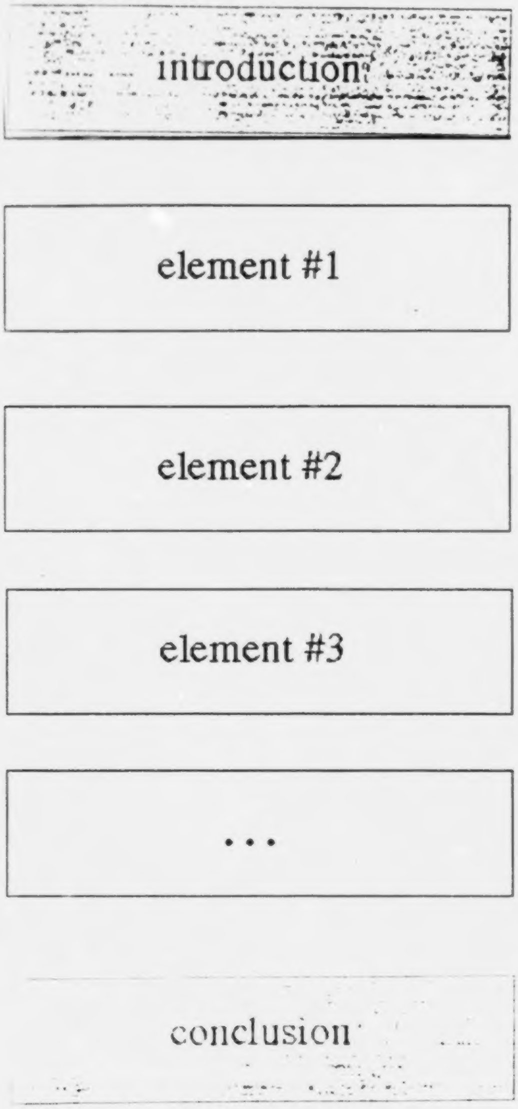
   conclusion

   A quick outline that treats first corsets and then footbinding shows one way that such a paper might be structured.

   A structure like this one seems more focused on the ideas being compared and contrasted than on the comparison and contrast itself. The similarities and differences between the ideas do not begin to emerge until the writer gets to the second idea. It is as if the writer is comparing and contrasting (for example) footbinding to corsetry, instead of corsetry and footbinding to each other.

3. **Write only about the comparable and contrastable elements of each idea.**

   Writers might compare and contrast ideas by taking important specific elements and looking at their similarities and differences. This method requires real control over your subject.



A quick outline that compares and contrasts only relevant aspects of corsets and footbinding shows one way that such a paper might be structured.

A comparison/contrast essay like this one would probably focus only on those elements of the ideas that are explicitly comparable or contrasting.

4. **Only compare or only contrast.**

   It is always possible, of course, to write an essay that treats only the similarities or differences between ideas.

   - Writers who **only compare** two ideas sometimes briefly mention the contrast in the introduction and then move on so that they don't lead readers to think they can't make relevant distinctions.
   - Writers who **only contrast** ideas sometimes briefly summarize similarities in the

conclusion so they don't leave the impression that they are thinking in opposites.

Comparison/contrast is useful for more than an essay topic.

Many teachers assign topics that ask writers to write an essay comparing and contrasting two or more ideas, but besides its value in organizing an essay, comparison/contrast is also useful as a technique

- to structure a paragraph
- to work within other techniques or modes
    - to define a complex idea (by comparing to something similar and contrasting it with its opposite)
    - to think about one thing in terms of another (like the present in terms of the past or the past in terms of the future or humans in terms of primates)
    - to make an argument, first describing what people shouldn't do and then ending - with a bang! - with what they should.

Other, related concepts to think about and places to look

analogical and metaphorical language: like and as

using lists in your writing: parallelism

An Overview of the Writing Process

Developing an Introduction

Conclusions

Essay Organization: The Flow Chart Approach

Paragraph Development

When Do I Begin a New Paragraph

Cohesion

Brainstorming

Focused Freewriting

Invention Questions for Argument and Persuasion

Invention Questions for Writing about Cause and Effect

Invention Questions for Comparing and Contrasting

The various rhetorical modes and types of writing

- Narrative
- Description

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- Definition
- Process Description
- Reaction Papers
- Abstract of a report or an article
- Summary of an article or a book
- Literary Essay

Return to the discussion of how comparison and contrast can be used beyond structure for an essay.

A quick outline of how a paper comparing and then contrasting corsets and footbinding might look.

1. Introduction
2. Corsets and footbinding are similar
    - Both practiced in the far past, through the 19th century, and into the 20th.
    - Both restrict women's movement and impair health.
    - Both practiced by women of all classes, though most people imagine tight-lacing and footbinding are class related.
    - To use Veblen's argument, both enhance man's value in the culture to have women too delicate to work.
    - Both practiced by women on women. Women laced corsets; women bound feet.
3. Corsets and footbinding are different
    - Chinese culture is radically different from that of western Europe and America.
    - Every Chinese woman so bound was deformed for life; only most extreme cases of tight-lacing did permanent damage.
    - Corsets trivialized by everybody, feminists included, since the end of the dress reform movement.
4. Conclusion

Return to the discussion of comparison/contrast essays.

A quick outline of how a paper treating one topic and then the other might look.

1. Introduction
2. Corsetry
    - Practiced in Sumaria, Crete, millennia ago; focus in Western world.
    - Corsetry not exactly the same as tight-lacing.
    - Effects on health: tight-lacing vs stays.
    - Henri II's queen: 15-inch waist with the help of the King's armorer.
    - Dress Reform movement.
    - 1880s and 1890s, when women were looking at the possibilities of real contributions to the political debate.
3. Footbinding
    - Earliest references.
    - Survival rates and the effects on health.
    - Our misconceptions about class -- women plowing fields in mud up to their ankles.
    - Any girl whose female relatives thought she might be able to marry up would bind her feet.

- Simone de Beauvior saw some; Life magazine's photos.
- When the government made it illegal. Also, how women whose feet had been bound couldn't really unbind.

4. Conclusion

Return to the discussion of comparison/contrast essays.

A quick outline of how a paper treating only comparable and contrasting elements might look.

1. Introduction
2. Restrictions on women's movements.
3. Effects on women's health.
4. Economic and cultural value of a helpless female to a powerful male.
5. Women's contributions to their own weakening.
6. Cultural movements against tight-lacing and footbinding.
7. Socio-economic class and tight-lacing and footbinding.
8. Lasting into 20th century.
9. Eastern and western cultures.
10. Extreme cases vs. most women.
11. Conclusion

Return to the discussion of comparison/contrast essays.

Return to the Write Place Catalogue

For questions and suggestions, please e-mail us at leolink@tigger.stcloud.msus.edu.

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URL: http://leo.stcloud.msus.edu/acadwrite/comparcontrast.html

7e

GOLDEN LEGACY CURRICULUM

SAMPLE LESSON PLAN: Bound Feet

Source: Chinese Historical and Cultural Project

- Vocabulary
- Materials
- Procedures

Objectives

- Students will become aware of the old Chinese custom of foot binding.
- Students will become aware that few Chinese women in American had bound feet, although in the early days wives of merchants usually did;
- Students will compare foot binding with restrictive clothing in use today and in the past.

Background Information for This Lesson

In the tenth century in China, a prince began the practice of foot binding because he loved the small 'lily feet' of his concubine. Thus traditional Chinese values for over 1000 years dictated that the feet of young girls should be bound to keep them smal l. 'Lily feet', as they were called, were thought to be very dainty and beautiful and a symbol of gentility and high-class. Although the term sounded harmless, it was really very cruel. It began when a girl was between three and eleven years old. First h er foot was washed in hot water and massaged. Then the child's toes were turned under and pressed against the bottom of her foot. The arches were broken as the foot was pulled straight with the leg, and a long narrow cotton bandage would be tightly wound around the foot from the toes to the ankle to hold the toes in place.

After two or three years, a girl's feet actually shrank -- until they could fit into shoes just three inches long. This resulted in feet that were very deformed and unbearably painful to walk on. Sometimes the toes even fell off, because blood could no lo nger reach them. Besides identifying women of gentility or high-class, it prevented women from "wandering," since the bound with bound feet was unable to walk unassisted, and even going a short distance was very painful. These women had to walk with very short mincing steps and could stand only with great difficulty.

Tiny 3-inch-long shoes, called 'lotus shoes', were made of silk and were beautifully embroidered. In the upper classes in China, a good marriage wound be impossible to arrange if the girl had "big ugly feet." The practice of foot binding continued in Chin a for over 1000 years until the Manchu Dynasty was toppled in 1911 and the new republic was formed. Foot binding was then outlawed.

Few Chinese women and girls who came to California had their feet bound as small children in China, but those who did had to spend their lives with the tiny useless feet. However, many of them did manage to walk and could do light household tasks and cook ing. Sometimes, the young girls would have the bindings removed and often their feet would grow enough to permit normal walking. Most of these people migrated to San Francisco and other cities where the upper class Chinese ran lucrative businesses.

Women from the peasant and working classes did not have their feet bound as children because if was necessary for them to be able to work in the home and fields. As these were more frequently the women who came to America, most of the immigrant women did not have bound feet. Most of the Chinese who migrated to the Santa Clara Valley were form this class.

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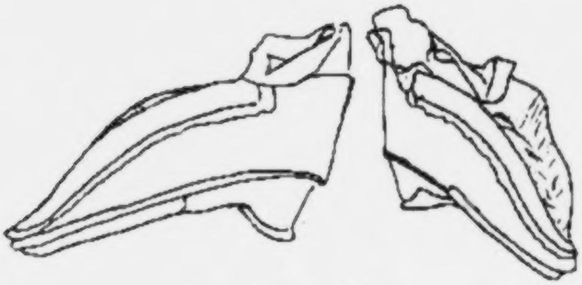
(NOTE: The San Jose Historical Museum has a pair of 'lotus shoes' on display in the Ng Shing Gung located on the museum grounds. The shoes are three inches long, the actual size used. The students may see them when they visit the museum, or refer to #6 on the Slide Set included with this curriculum kit.)



Lotus Shoes

Vocabulary

concubine
A women who is a secondary wife to a married Chinese man.
foot binding
An old Chinese custom of wrapping a girl's feet so that they would not grow.
gentility
"Of gentle birth" and refinement; of upper-class status.
lucrative
Producing wealth, profitable.
mincing
Walking or moving with short, affectedly dainty steps.
restrictive
Confined or kept within limits.

Materials Needed to Complete the Lesson

- *Those Doll-Sized Feet,* (below). This is an article written by Jane Am Pang about her grandmother in Hawaii. For young students, you may wish to change a few of the words that describe the way bound feet made women walk.
- Picture of Chinese Foot Binding (below -- discretionary for very young students)

Procedures

1. Read *Those Doll-Sized Feet,* and show pictures.
2. Discuss why this was done. Children must understand that this practice was discontinued about 80 years ago.
3. Discuss kinds of restrictive clothing used in our society today. For example:
    - girdles and corsets
    - neckties
    - platform and high-heeled shoes
    - skin-tight jeans and skirts

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4. Discuss kinds of practices used today to make ourselves attractive:
    - hairstyles (cutting and permanents, toupees, and wigs)
    - pierced ears/noses
    - diets
    - exercise classes
    - brand-name clothing
    - shaving
5. With an advanced student, research on unusual or unique practices from other cultures in the world could be an interesting project.

Those Doll-Sized Feet...

Jane Kam Pang

AhPo's house was next door to mine for the first decade of my life. For as long as I can remember, my mother and I spent a part of each day visiting her.

AhPo had seven children. My mother was the eldest. She sewed, she cleaned, she cooked, and she had those "doll-sized" feet. She was always clad in dark traditional Chinese pajamas, unless she 'went out'; then it was a long, dark cheongsam. Her long hair w as pulled back to form a pug. Her skin, like my mother's, was almost flawless. And she always wore those small, small black leather shoes. Some were laced; others hand a narrow strap across the instep.

Wooden stools were strategically placed around her kitchen so AhPo could kneel from ice-box to sink to table to stove, and not have to walk on those tiny feet of hers. Her knees were usually swollen or blistered. In the late afternoon. AhPo would hobble o ut to the back yard, carrying a big, big black pot to cook the evening's rice. She tended the fire, fueled with wood, while sitting on a small bench. I can still see that black, black pot that contained the whitest, hottest rice.

It was years later, when I saw her bare feet, that I started to understand the effort and the pain that must have accompanied her every step. Her feet were smaller than my hands. The big toe was where it should be, but the other four toes were folded unde r the sole of the foot. The big toe and the heel of the foot were pushed very close together. The arch of the foot was very high.

When very young, about age six, girls like my grandmother had their feet bound. Long, narrow strips of cloth were wrapped in a figure eight over the instep, around the heel, under the foot. These bandages were tightened daily until the foot measured less than four inches.

Historically, some believe this practice started around the Sahng Dynasty. This extremely painful custom lasted over a thousand years. Mothers wished their daughters to be in a 'state of refinement and grace'. The swaying walk that necessarily developed w as thought to be erotic and sensuous. Foot binding was beyond fashion. Words like feminine, sexy, dignified, fragile, delicate, gentle must be used to depict the qualities women hoped for with bound feet.

Although AhPo lived over 80 years, I do not remember her as being old or handicapped. She had a regal look and did all her household chores without the aid of computerized appliances. She was truly a lady by all standards -- yes, with those "doll-sized fe et."

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Golden Legacy Curriculum

SAMPLE LESSON PLAN: Abacus

Source: Chinese Historical and Cultural Project

- Vocabulary
- Materials
- Procedures

Objectives

- Students will understand the main concept of the abacus, a counting tool for arithmetic.
- Students will make an abacus and be able to demonstrate simple numbers, addition and subtraction.

Background Information for This Lesson

People have counted, added and subtracted with an abacus since ancient times. The name comes from the Greek word, *abax*, meaning "board" or "calculating table." While there is no actual record of who invented the abacus, it is depicted in a sketch b ook written during the Yuan Dynasty (14th Century) and there at least more than 600 years old.

Webster's dictionary defines abacus as a "frame with beads or balls sliding back and forth on wires on in slots, for doing or teaching arithmetic." Arithmetic includes addition, subtraction, multiplication and division. The abacus can also be used to work with fractions and with finding square and cube roots.

The advantages of its use over pencil or pen arithmetic is *time*. It is faster than writing down the problem and solving it. When working with the abacus one just needs to be accurate. You leave the memory work to the abacus frame.

The one disadvantage is that inexperienced users make mistakes. But that can happen in pencil arithmetic too.

In addition to learning reading and writing in regular school, Heinlenville Chinese attended Chinese school where they learned arithmetic by working with the abacus.

The Chinese abacus has a center bar with rows of two beads above and rows of five beads below. All numbers are calculated from the center bar (which divides the two and five beads), and from right to left; and the answer is read left to right as tradition ally taught in American schools. The beads are used to help keep track of the numbers beings used.

Each vertical row of beads represents a different multiple of 10 (1000,100, 10, and 1) The white beads in every row below the center bar each stand for five of the unit. The beads must be pushed against the center bar to be counted.

To make numbers, bring the beads from the ends of the rows to the center line. To add numbers, push the number of beads needed to the center line. To subtract numbers, push the number of beads away from the center line.

Here are some examples of numbers done on the abacus

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Vocabulary

abacus
Frame with beads sliding back and forth on wires or in slots, for doing or teaching arithmetic of the decimal system.

arithmetic
addition, subtraction, multiplication or division

Materials Needed to Complete the Lesson

- Actual abacus
- Tag board
- Pattern for abacus
- Kite string or yarn
- Small red and white beads (or salad macaroni and red food coloring. One bags makes enough for two classes of 30 students each.)
- Rubbing alcohol
- Hole punch
- Staplers
- Worksheets
    1. Abacus Pattern
    2. Practice Sheets 1, 2, 3

Procedures

1. Give background information and show an actual abacus.
2. Make a sample abacus for students to view:
    - Copy the abacus pattern onto oaktag or light cardboard.
    - Pinch together and fold, matching arrows as indicated.
    - Staple as indicated to secure fold.
    - Punch holes as indicated.
    - Cut pieces of string for each student. You may need to start each board with the string tied to the first hole.
    - Run string through bottom hole, thread with five white beads (or macaroni); run string through center hole and thread with two colored beads; run string through top hole.
        - IF USING MACARONI, put a small amount of rubbing alcohol in a dish and add food coloring. The more concentrated the coloring, the deeper the macaroni color.
        - Add macaroni and let sit a few minutes to absorb the color.
        - Remove the macaroni from the alcohol and spread out on paper towels to dry.
    - Continue until you have four complete rows.
    - Staple end of string firmly to hold in place.
3. Let students make an abacus. This will take from 5 to 15 minutes, depending on whether students assemble from scratch.
4. Once assembled, the student can practice with the abacus to make numbers.
5. Students can complete the Worksheets #1, #2, #3, and the teachers can review answers with class-wide participation.
6. Students can practice adding and subtracting numbers, as did the children of Heinlenville Chinatown in their Chinese school.

Bibliography

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GOLDEN LEGACY CURRICULUM

SAMPLE LESSON PLAN: Lunar Calendar

Source: Chinese Historical and Cultural Project

- Lunar Animal Characteristics
- Vocabulary
- Materials
- Procedures

Objectives

- Students will learn about the Chinese Lunar Calendar and the characteristics associated with each of the twelve cycles.
- Students will learn that the use of horoscopes to predict a person's future is common to many cultures.
- Students will learn about proverbs and words of wisdom, and will participate in the traditional Chinese method of fortune-telling.
- Students will test their acquired knowledge of the Golden Legacy. [This may be adapted for use with a single lesson plan.]

Background Information for This Lesson

The Chinese Lunar Calendar is a yearly calendar like the western calendar, except that the start of the lunar year is based on the cycles of the moon. Thus the beginning of the year can fall anywhere between late January and the middle of February. Western cultures date the years from the birth of Jesus Christ (For example, 1994 means 1,994 years after the birth of Christ), and thus approach the progression of years from a linear point of view. In traditional China, dating methods were cyclical, meaning that the years repeat according to a pattern. The repetition is in increments of twelve years.

The Chinese Lunar Calendar goes further and names one of twelve animals as a symbol for each year. A Chinese legend explains that all the animals of the world were invited to come and visit Buddha. Only twelve came. In order to reward these animals for their loyalty, Buddha named a year after each one in the order they appeared before him.

A second legend gives another version of the determination of the order of the animals. The twelve animals quarreled one day as to who was to head the cycle of years. The gods were asked to decide and they held a contest: whoever reached the opposite bank of the river first would be head of the first cycle, and the rest of the animals would receive their years according to their finish.

All twelve animals gathered at the river bank and jumped in. Unknown to the ox, the rat had jumped upon his back. As the ox was about to jump ashore, the rat jumped off the ox's back and won the race. The pig, who was very lazy, ended up last. That is why the rat is the first year of the animal cycle, the ox is the second, and the pig last. If one knows the animal of a person's birth year, the person's age can be known through calculation as the animals repeat every twelve years.

The Chinese culture, like many western cultures, predicts certain characteristics of a person's personality based upon his or her birth date. However, while many western cultures base this expected fortune on the location of the stars and planets on the day of a person's birth, the ancient Chinese horoscope predicts a certain set of characteristics based upon the year in which a person was born. In China, this very personal method is not just a fortune-telling game for self-amusement; rather it is a historically-practiced religious art in the temples in which proverbs also become a part of a fortune.

Lunar Animal Characteristics

RAT

You are imaginative, charming and very generous to those you love, though you do have the tendency to be quick-tempered and overly critical. You will be happy as a writer, critic or publicist.

OX

You are a born leader, and you inspire confidence in those around you. Be careful about being too demanding. You are also methodical and good with your hands. You will make a good surgeon, general or hairdresser.

TIGER

You are sensitive, emotional and capable of great love, but you tend to be stubborn about what you think is right. You will make an excellent boss, explorer or race care driver.

RABBIT

You are affectionate, cooperative and always pleasant, and people like to be around you. You can, however, get too sentimental and seem superficial. You will make a successful business person, lawyer, diplomat or actor.

DRAGON

You are full of life and enthusiasm and a very popular individual with a reputation for being "fun-loving." You will make a good artist, priest or politician.

SNAKE

You are wise and charming. You are also romantic and a deep thinker, but you tend to procrastinate and be a bit stingy about money. You will make a good teacher, writer or psychiatrist.

HORSE

You are an amazingly hard working and very independent. Although you are intelligent and friendly, you can sometimes be a bit selfish. You will find success as an adventurer, scientist or poet.

SHEEP

You are charming, elegant and artistic, and you like material comforts, but you also have a tendency to complain about things and worry a bit too much. You will make a good actor, gardener or beachcomber.

MONKEY

You are very intelligent, clever and well-liked by everyone. You will have success in any field you try.

ROOSTER

You are a hard-worker and definite in your decisions. You are not afraid to speak your mind and are, therefore, sometimes boastful. You will make a good restaurant owner, publicist or world traveler.

DOG

You are honest and faithful to those you love, but you tend to worry too much and find fault with others. You will make an excellent business person, teacher or secret agent.

PIG

You are a good friend because you are sincere, tolerant and honest, but by expecting the same from others, you may be terribly disappointed. You will thrive in the arts as an entertainer, or you may make a great lawyer.

Vocabulary

horoscope
A diagram of the positions of planets and signs of the zodiac at a specific time (as at the time of one's birth). Used by some people to determine personality characteristics and to foretell events.

proverbs
A short saying in frequent and widespread use, expressing a well-known truth or fact.

zodiac
An imaginary belt in the heavens, usually 18 degrees wide, that includes the paths of the planets except Pluto; is divided into 12 constellations or signs.

Materials Needed to Complete the Lesson

ACTIVITY 1

- Chinese Lunar Calendar
- Chinese Lunar Calendar Activity Sheet, Sheet #1 (below)
- Newspaper containing daily horoscopes
- Chinese Lunar Calendar Activity Sheet, Sheet #2 (below)

ACTIVITY 2

- Popsicle sticks
- small cylindrical container (e.g. toilet tissue tube with one end closed)
- 1" x 4" paper strips
- Pencil
- Index cards, plain and colored
- Background information from lessons in the Curriculum Kit reviewed in class. [Can adapt for use with other topics.]

Procedures

ACTIVITY 1 - HOROSCOPE

1. Teacher and students review the history, legends and meaning of the Chinese Lunar Calendar.
2. Give students their own Chinese Lunar Calendars (below).
3. Ask the students to locate their year of birth and the animals and characteristics associated with it on their own Lunar Calendars.
4. Discuss with the students how seriously they feel the horoscope should be taken.
5. Instruct the students to talk with family members about the horoscope and select two people to write about, in addition to themselves, on Work Sheet #1 (below).
6. Discuss the horoscope concept believed and followed by many in the United States. Bring in several newspapers and find the horoscopes in them. Have several students read their daily horoscopes based upon their birth date. Compare these to their Chines e horoscope and its attributes.
7. Instruct the students to calculate the animal sign in the year they will graduate from high school, graduate from college, get married or mark any other important year in their lives. Allow the students to select the years in order to have a variety w ithin the class. (Work Sheet #2 - below)

ACTIVITY 2 - TEAM CONTEST

1. Select a statement from the Background Information from the lessons previously reviewed in class. [Other topics may be used.] Change it to read: Who...? What...? Why...? When...? or How...?
2. Write each of these questions on an index card.
3. Number each card.

10b

4. Number each popsicle stick to match a number on the index cards.
5. Place the popsicle sticks in the Fortune Stick container.
6. Students take turns shaking the containers until one stick edges out.
7. Student reads the number of the stick; his/her partner asks the question from the index card with the matching number.
8. A correct answer equals one point; an incorrect answer equals no additional points.
9. The student with the most points gets to create a "trick stick" using a question that may be more difficult to answer. These sticks are made from index cards of a different color and are added to a new Fortune Stick container and marked with a distinc tive colored band to indicate the level of difficulty.

ACTIVITY 3 - FORTUNE TELLING

1. Students brainstorm proverbs or words of wisdom, i.e.
    - If at first you don't succeed, try, try again.
    - A penny saved is a penny earned.
    - The early bird catches the worm.
    - Patience is a virtue.
2. Write proverbs on the board to serve as examples.
3. Students will write their won words of wisdom or a proverb on index cards.
4. Assign a number to each card.
5. Number the popsicle sticks to match the numbered cards.
6. Place the popsicle sticks in the container.
7. Students take turns shaking the containers until one stick edges out.
8. A correct answer equals one point; an incorrect answer equals no additional points.
9. Student reads the number of the stick; his/her partner reads the proverb or words of wisdom from the index card with the matching number.

Click here for Worksheet #1

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Huang, Joe. *A Different New Year.* San Francisco: Chinese Culture Foundation, No Date.

Kalman, Bobbie.. *China, The Culture.* New York: Crabtree Publishing Company, 1989.

Yuan, Julian. *Our Global Village China,* St. Louis: Milliken Publishing Company, 1992.

Chinese Musical Instruments

Chinese music and musical instruments are quite wonderful. Most of them play in a standard western scale, some play in a haunting pentatonic scale.

Zheng

The Zheng (Chinese Koto) is a famous traditional Chinese plucked instrument which developed from a small instrument made of bamboo originally used by ancient herdsmen. It proved to be very popular even in ancient times, as early as the Ch'in Dynasty (255 BC - 206 BC). The tone quality of the Zheng is mellow and clear.

Dizi

The dizi is a bamboo flute. It has been suggested that the instrument originated in Asia Minor or Central Asia, over 2000 years ago. It is a unique solo instrument and is also used extensively in ensembles and orchestras. These flutes have 6 open holes and a lovely bright sound. Often dizi players will carry around several flutes for all the different keys.

Xiao

The xiao, or Chinese shakuhachi, is made of bamboo and originated over 2000 years ago. It was some time during the Tang and Sung Dynasty when the vertically-played instruments were categorized as xiao and those horizontally-played as dizi. The xiao is not only a unique solo instrument but is also used widely in ensembles and for accompanying purposes. Its mellow tone quality makes it most suitable for playing lyrical melodies.

Clappers & Rhythm Instruments

Clappers are wooden blocks which are used to beat rhythm. They are frequently used in traditional operas and ensembles.

Liuyeqin

The liuyeqin is a small instrument with a history of about 100 years. It was originally used to accompany folk operas of the ShanDong Province of China, and is now used in the Chinese orchestra. Because of its colorful and distinctive tone quality, the liuyeqin is also commonly used for solo performances. The liuyeqin has four strings and 24 frets.

Sanxian

The sanxian (a long-necked lute) is a 3-string plucked instrument with snake skin heads. Owing to its distinctive acoustical properties - rich, full tonal quality, great volume and a wide range - the sanxian is widely used for accompaniment, orchestral and solo performances.

Suona

The suona is an ancient wind instrument, like an oboe, and is also called the 'la ba'. The body is made of wood with a metal bell at one end and a straw double-reed at the other. The suona is used in orchestral ensembles as well as for solos, and has a big bright full sound.

Sheng

The sheng, also called the Chinese mouth organ, is one of the oldest Chinese instruments. It has a history of thousands of years and its manufacture and use was reported in ancient Chinese history. The sheng is the instrument that inspired the invention of the concertina, accordion and harmonica, and uses the same technology of metal reeds that vibrate as air passes through them. It has a wonderful sound, and can play melody and chordal accompaniment all at once.

Buddhist Ritual Bowl Gongs

You can create the rich resonant tones heard in ancient Buddhist shrine and Chinese rituals with these bronze and copper temple bowl gongs. Their deep tones are made by striking either the sides or the rims with the rubber covered striker.

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Temple Blocks
(Wooden Fish) Temple blocks are made of a hollow wooden block and were originally used by Buddhist priests to beat rhythm when chanting scriptures. In recent years, a full set of wooden fish has been produced for use in the orchestra.

Guqin (Chin)
The guqin is a seven-stringed plucked instrument. Its body is a long wooden sound box. Two sound-holes which are called 'Fengzhao' and 'Longchi' can be found at the bottom. Guqin is played by plucking and pressing the strings with the right hand and left hand respectively. Rich and colorful quiet sound. In the past, it was frequently used for accompaniment. With a long history of development, the playing of this instrument has become a distinctive performing art. At present, some 150 old musical scores for the Guqin are maintained.

Pipa
The pipa is a Chinese lute and goes back more than 2000 years. Because it has a resonant, clear and enchanting timbre, the pipa holds a unique position among China's many plucked instruments. Playing techniques vary widely. It is used commonly as a solo and orchestral instrument, both in China and abroad. There are 19 to 26 bamboo frets glued to the belly of the lute. The four strings of the pipa are tuned respectively A, D, E, A.

Ruan
The ruan (a short-necked lute) is a Chinese fretted instrument with a history of 1600 years. It is used by orchestras as well as for accompanying operatic performances. The ruan consists of three parts: resonator, neck and head. On the neck are 24 frets in half steps. Four strings, tuned to fifths (like a mandolin), provide a wide range of notes. Neat delicate tone.

Yuet Chin
Fretted instrument from China, also called the Moon Guitar.

Yang Chin
The yang chin is the Chinese hammered dulcimer. It's played with 2 bamboo sticks. Stops are used to provide semitones and to increase range, and sliders and rollers are used to make modulation possible and to facilitate quick and accurate tuning. The yangqin is now one of the principal instruments of the Chinese orchestra.

Drums
The history of drums in China is longer than that of wind and string instruments. The character of 'drum' was first found in the inscriptions on bones or tortoise shells of the Shang Dynasty. As the instrument can produce different sound effects, it is frequently used in joyful and exciting occasions.

Chin Chin
Chinese 4 string banjo, aluminium body, Chinese scale.

Chinese Gongs
Gongs are round percussion instruments made of brass. Their diameter varies from 3 to 4 inches to 3 to 4 feet. Big gongs are played with a hammer which is wrapped in cloth, whereas small gongs are played with bamboo or wooden sticks. The instrument is commonly used in traditional operas and folk music.

Xiao Sau Gong (Ascending Gong)
The pitch rises in a short space of time when the gong is struck.

Chau Gong Brash
Long sustain, shimmery, typical Chinese gong.

Shueng Kwong
Sharp stacatto sound.

Wind Gong
Big sound with a long sustain, sounds like the wind.

Hanging Temple Bells
Very rich sound.

Jar Hu
The jar hu looks like a giant erhu with 4 strings. Tuned and played like a cello.

Erhu
Bowed instruments became popular in China during the Sung Dynasty (960 to 1279 AD). The erhu is one of the most widely used bowed instruments in China, and its tone is mellow and bright. Played with a variety of techniques, it is now extremely popular for both solo and orchestral performances. The instrument has two strings and is played with the bow clasped between them. The sound box is covered by snake skin which gives the instrument its distinctive tone color.

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Role Play: Happenings

As a Chinese village family, how would the following situations be handled. Be sure to solve these happenings as a Chinese family. Write your answers in the spaces provided.

1. An argument between two sisters-in law (who will settle it and how?).

2. Drought at the beginning of planting season (Dragon worship?).

3. Grandfather is sick and is in need of constant care.

4. Good harvest (How is it divided or is it sold and who makes the decisions?)

5. Household chores need doing.

6. Daughter is being mistreated by her mother-in-law.

7. Number 2 son is 13 and ready to have a wife. Who chooses her? Dowry? Where will they live?

8. Children want to go to school.

9. Husband receives an inheritance (What happens to it?)

Notes
China: The Dragon Awakes (China, Filmstrip)
Filmstrip and Reports

Study Guide

CHINA: THE DRAGON AWAKES

STUDY GUIDE:

WHAT?

1. "Most Favored Nation"
2. Mandate of Heaven
3. The 100-Day Reform
4. suzerainty
5. "Fists of Righteous Harmony"
6. spheres of influence
7. "bandit-suppression campaign"
8. Agrarian Reform Act of 1950
9. Great Leap Forward
10. "Ping Pong Diplomacy"
11. Burma Road
12. extraterritoriality

WHO?

1. "Chinese" Gordon
2. the eunuchs
3. Empress Dowager Ci Xi
4. Sun Yat-sen
5. Yuan Shih Kai
6. Theodore White
7. Lt. Gen. ("Vinegar Joe") Stillwell
8. Brig. Gen. Claire Chennault
9. Jiang Qing
10. Mei Ling Soong
11. Henry Luce
12. Gang of Four

FOR FURTHER INVESTIGATION AND DISCUSSION:

1. Andrew Malraux described the crossing of the River Dadu thus: "It is the most famous legend of Red China. In the memory of every Chinese, that string of dangling men swaying toward freedom seem to be brandishing aloft the chains to which they cling." An apt description. Find out more about this astonishing feat and the circumstances which led to it.
2. On December 12, 1926, in a bizarre incident, some of Chiang Kai-Shek's marshals "kidnapped" him. What was their reason for doing this and what was the outcome?
3. What was "the Hump" and how did it play an important part in the lives of the Chinese? (World War II)
4. Why was Dr. Sun Yat-sen known to many as "the George Washington of China?"
5. Following World War I, what were some of the events which led many Chinese to become disillusioned with Western ways and democracy?
6. Who were China's warlords and how did they gain their power? Why was it important to rid the cities and provinces of the warlords?
7. Mao gave strict orders to his army during the Long March as to how they were to obtain food from the peasants. What were these orders and what effect did they have?
8. Chiang became a hero during his defense of Shanghai against the Japanese. However, it was a costly victory. Explain.
9. Why was the U.S.-Chinese alliance of World War II so frustrating to both sides?
10. What triggered China's 'Cultural Revolution' of 1966-76? What were the long-range effects of the revolution? How were the struggles within the Chinese Communist Party resolved?
11. What did the 1972 visit of President Richard Nixon accomplish for China and the U.S.?

Notes

China: Dynasties of Power (China, Videocassette)

Notes
The Last Emperor (Videocassette)

Notes
A Small Happiness (Videocassette)

Prove with examples that the Confucian extended family concept still exists.

How are the old people treated in this village ? Cite evidence from the video.

How are the women considered "small happinesses"? Cite five examples.

Why do you think the old grandmas say that they're "in Paradise" now during the Communist regime compared to the old Emperor or Confucian (feudal) days?

What do the speakers in the videotape compliment about the Communists?

And what do they criticize?

Notes
Chinese Barefoot Doctors (Videocassette)

Explain how a Chinese doctor in this village differs from an American doctor.

Why do you think the "barefoot doctor" is so effective in China? (Consider Confucianism)

Do you think the American medical system would be successful in China? Explain.

What could we Americans learn from the Chinese, medically speaking?

What could the Chinese learn from the American medical system? Explain.

(Ody 14+)

CHINESE HERBAL MEDICINE

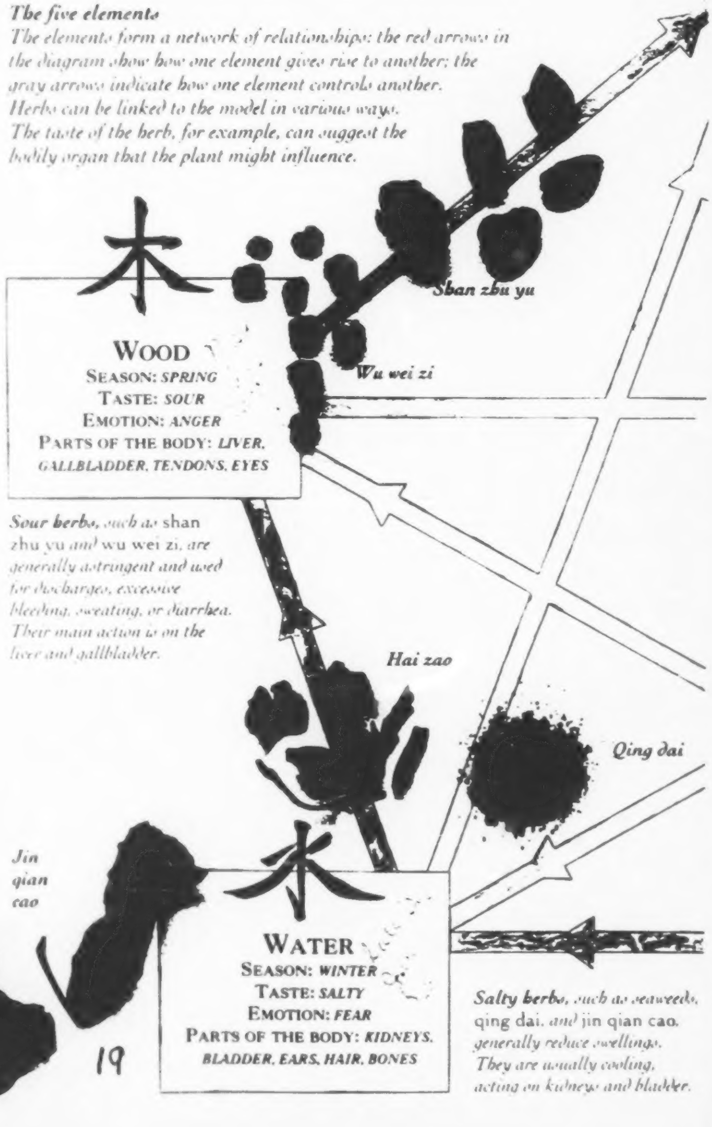
TRADITIONAL CHINESE MEDICINE is an ancient system of healing that can be traced back to about 2500 B.C. The texts produced at that time are still studied and followed by practitioners, and while much has been added to the basic philosophy, very little has been taken out. In Chinese medicine, illness is seen as a sign of disharmony within the whole person, so the task of the traditional Chinese practitioner is always to restore harmony and balance, thus enabling the body's natural healing mechanisms to work more efficiently. Herbs are central to treatment, aided by other therapies, such as acupuncture or specialist massage. In the past few years, Chinese herbal traditions have become more familiar in the West and are now used by many qualified practitioners.

The Principles of Chinese Medicine

THE THEORY OF ELEMENTS

As with early Greek philosophy, the Chinese tradition is based on a theory of elements (in this model five, rather than the Greek four), which is used to explain every interaction between people and their environment. These elements, namely, wood, fire, earth, metal, and water, are seen to be related, with wood encouraging fire, fire resolving to earth, earth yielding up metal, metal producing water (seen as condensation on a cold metal surface), and water giving birth to wood by encouraging the growth of vegetation.

Each element has a number of associations, ranging from emotions and parts of the body to human sounds, the seasons, colors and tastes, all underpinned by a simple logic. Wood, for example, relates to spring and the color green; fire to summer; and water to the kidneys. For good health to prevail, the elements need to be in harmony; if one element becomes too dominant, illness may result. Chinese practitioners often look for the cause of illness in a related element: weakness in the liver (wood), for example, may be due to deficiencies in the kidneys (water). A weak stomach (earth) might be caused by overexuberant wood (liver) failing to be controlled by deficient metal (lungs).



The five elements
The elements form a network of relationships: the red arrows in the diagram show how one element gives rise to another; the gray arrows indicate how one element controls another. Herbs can be linked to the model in various ways. The taste of the herb, for example, can suggest the bodily organ that the plant might influence.

***Sour herbs,** such as* shan zhu yu *and* wu wei zi, *are generally astringent and used for discharges, excessive bleeding, sweating, or diarrhea. Their main action is on the liver and gallbladder.*

***Salty herbs,** such as seaweeds,* qing dai, *and* jin qian cao, *generally reduce swellings. They are usually cooling, acting on kidneys and bladder.*

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YIN, YANG, & QI

Complementing the basic model of the five elements is the Chinese theory of opposites – *yin* and *yang*. According to this, everything in the cosmos both contains and is balanced by its own polar opposite. *Yin* is seen as female, dark and cold, while *yang* is characterized as male, light and hot.

In traditional Chinese medicine, *yin* and *yang* need to be in balance to maintain health, and many ills can be attributed to a deficiency or excess of either factor.

Different parts of the body are also described as predominantly *yin* or *yang*: body fluids and blood are mainly *yin*, for example, while *qi*, the vital energy, tends to be *yang*. *Qi* is regarded as flowing in a network of channels, or meridians, through the body and can be stimulated using acupuncture.

ANCIENT CHINESE MEDICINE

The origins of Chinese herbalism are shrouded in myth. There are legendary figures, such as Shen Nong, the "divine cultivator," who "invented" agriculture and identified many medicinal plants. Shen Nong was said to have "tasted the flavor of hundreds of herbs and drank the water from many springs and wells so that people might know which were sweet and which were bitter." He supposedly discovered tea drinking, too, when some leaves fell from a tea bush into a bowl of water boiling nearby. An important Chinese herbal from about 200 B.C. is named after Shen Nong.

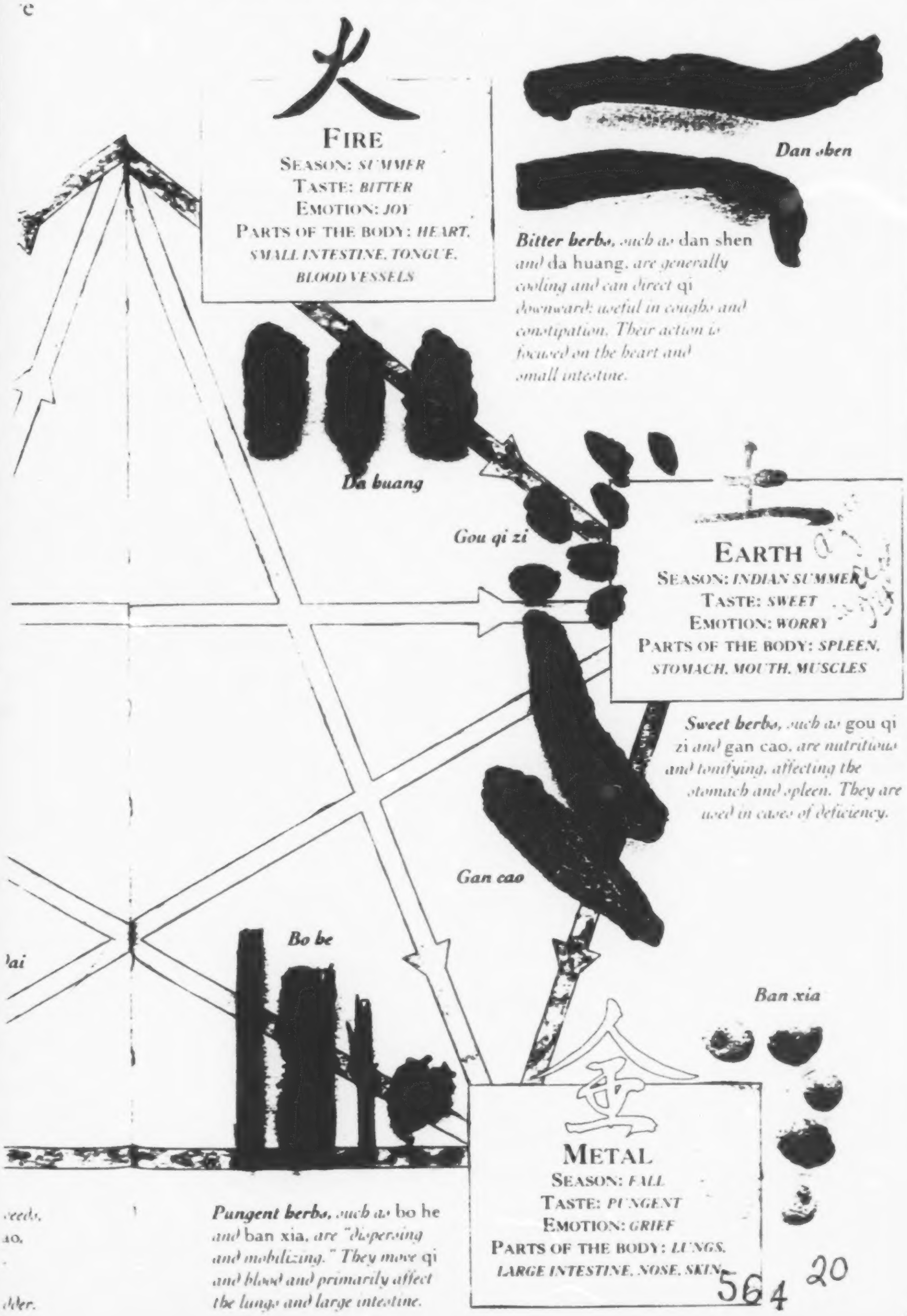
The founding father of Chinese medical theory is the Yellow Emperor, who is reputed to have lived around 2500 B.C. However, the classic text that bears his name, the *Huang Ti Nei Ching Su Wen* or *Yellow Emperor's Canon of Internal Medicine*, is generally dated to about 1000 B.C. It could well represent an older verbal tradition. As in the West, medicine at that time was inseparable from philosophy and religion, and the *Nei Ching* is an important Taoist text, rich in spiritual wisdom.

Historically, there were many different medical philosophies and techniques in China, with a mix of itinerant physicians, village herbalists, or native shamans. There were also the Taoist philosopher-doctors, who produced the classic medical texts and who would have been the first choice, in sickness, for the aristocracy.

MODERN CHINESE MEDICINE

By the 19th century, Western mission hospitals had begun to represent a real alternative to the old practices. Chinese medicine survived but became a national, standard medical system only in the 1960s when Mao Tse-tung founded five colleges of traditional Chinese medicine.

Today, older regional healing styles persist among traditional Korean, Vietnamese, and Japanese practitioners; classic styles are also followed by surviving Chinese medical families, many of whom have emigrated to Hong Kong, Singapore, and San Francisco.



FIRE
SEASON: *SUMMER*
TASTE: *BITTER*
EMOTION: *JOY*
PARTS OF THE BODY: *HEART, SMALL INTESTINE, TONGUE, BLOOD VESSELS*

Bitter herbs, *such as* dan shen *and* da huang, *are generally cooling and can direct* qi *downward: useful in coughs and constipation. Their action is focused on the heart and small intestine.*

EARTH
SEASON: *INDIAN SUMMER*
TASTE: *SWEET*
EMOTION: *WORRY*
PARTS OF THE BODY: *SPLEEN, STOMACH, MOUTH, MUSCLES*

Sweet herbs, *such as* gou qi zi *and* gan cao, *are nutritious and tonifying, affecting the stomach and spleen. They are used in cases of deficiency.*

METAL
SEASON: *FALL*
TASTE: *PUNGENT*
EMOTION: *GRIEF*
PARTS OF THE BODY: *LUNGS, LARGE INTESTINE, NOSE, SKIN*

Pungent herbs, *such as* bo he *and* ban xia, *are "dispersing and mobilizing." They move* qi *and blood and primarily affect the lungs and large intestine.*

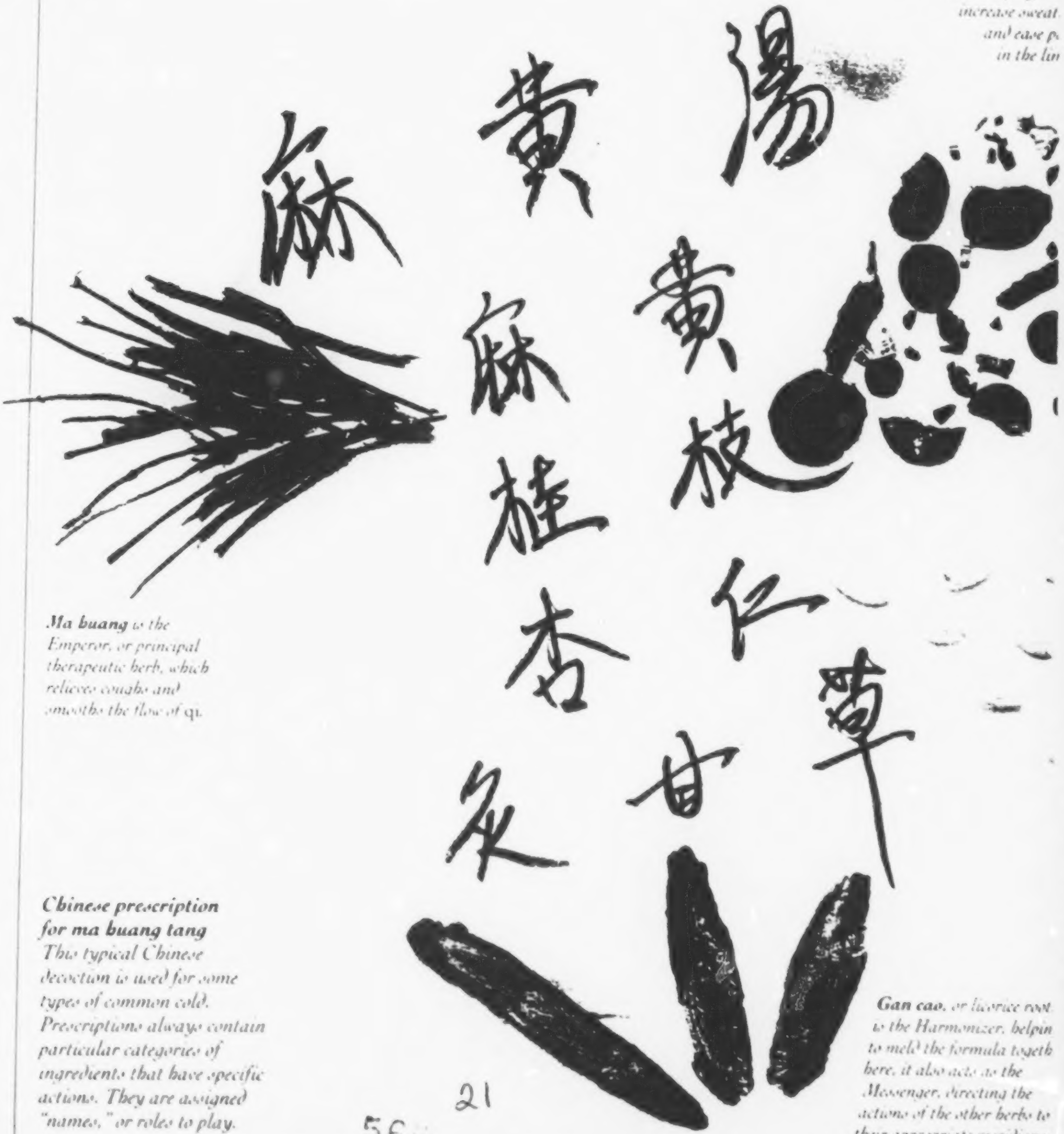
The Practice of Chinese Medicine

HEATING VERSUS COOLING

Chinese medicine also identifies five tastes that can be characterized as hot or cold: pungent and sweet tastes are both deemed to be heating, while sour, bitter, and salty tastes are more cooling. Some herbs combine several different flavors: the name *wu wei zi* (schisandra berries) literally means "five-taste fruit."

These characteristics also influence which part of the body the herb will affect. Hot things rise or float, for example, so pungent and sweet herbs tend to affect the upper and exterior parts of the body. Cold things sink, so the sour, bitter, and salty herbs are more effective for the lower half or interior of the body. In the treatment of arthritis, for example, the Chinese will often add *qiang huo* to the mixture if th pain is in the shoulders or arms, while *du huo* is preferred if hips knees are affected. Both of thes herbs would be used if the entir body were affected.

Pungent tastes are also stimula ing, sour ones cause contraction, sweet are tonifying, bitter are us to send *qi* downward, while salty tastes are softening.



Gui zhi, *or cinnamon twi the Minister or suppor herb, helping to increase sweat and ease p in the lin*

Ma huang *is the Emperor, or principal therapeutic herb, which relieves coughs and smooths the flow of qi.*

Chinese prescription for ma huang tang
This typical Chinese decoction is used for some types of common cold. Prescriptions always contain particular categories of ingredients that have specific actions. They are assigned "names," or roles to play.

Gan cao, *or licorice root is the Harmonizer, helpin to meld the formula togeth here, it also acts as the Messenger, directing the actions of the other herbs to their appropriate meridians.*

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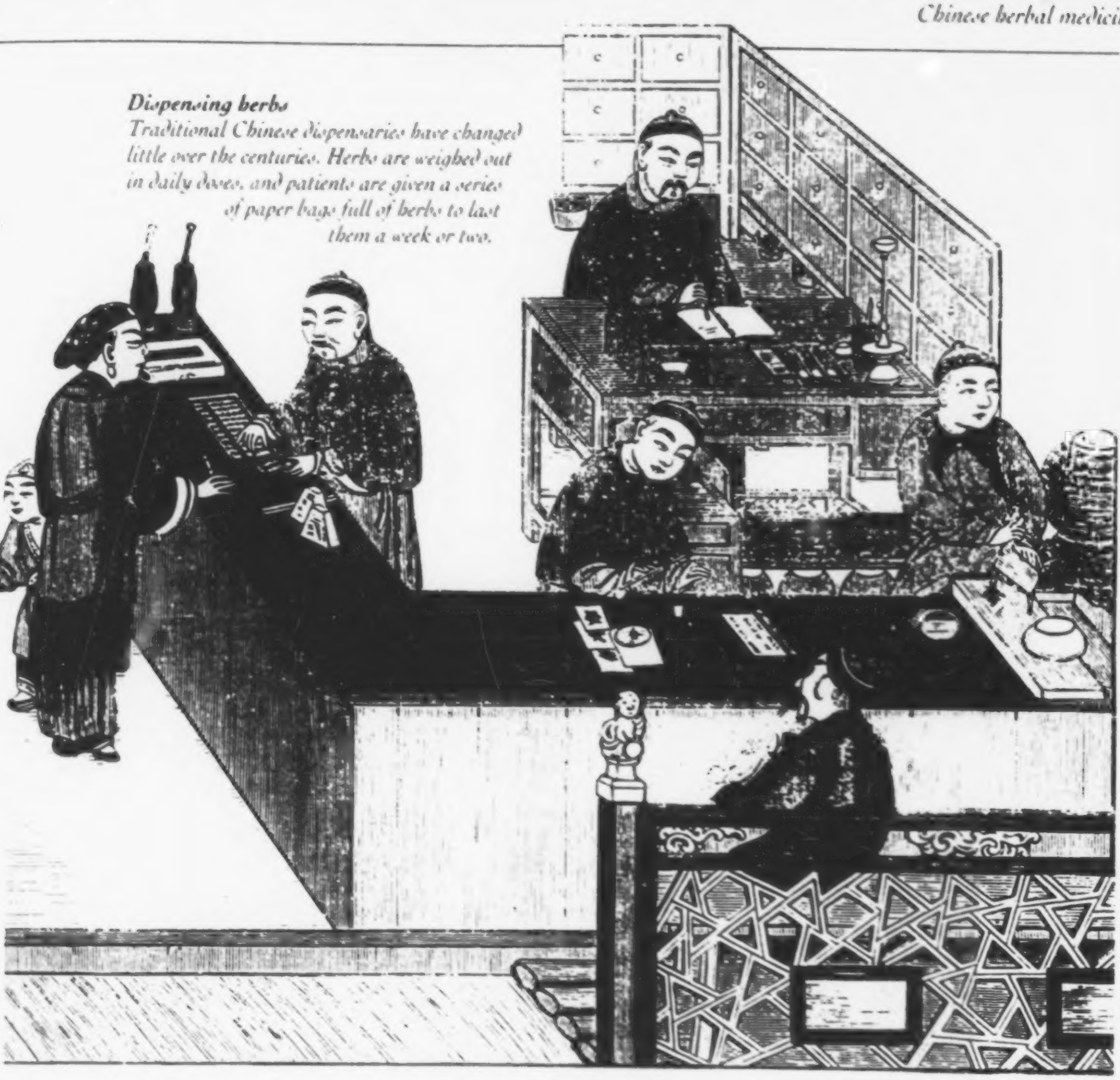
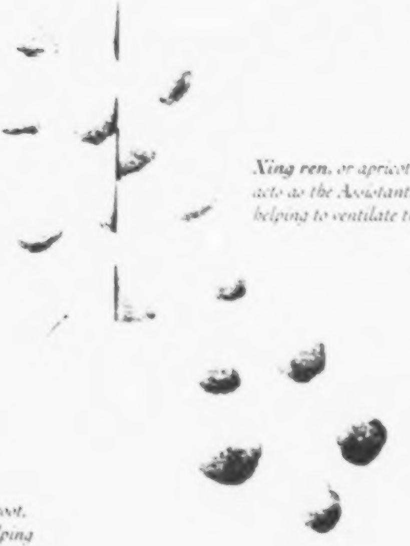


Dispensing herbs
Traditional Chinese dispensaries have changed little over the centuries. Herbs are weighed out in daily doses, and patients are given a series of paper bags full of herbs to last them a week or two.



***Xing ren**, or apricot seed, acts as the Assistant, helping to ventilate the lungs.*

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22

HOW HERBS ARE PRESCRIBED

The Chinese usually prescribe herbs in standard formulas (there are several thousand in regular use), and these may be adjusted slightly depending on the specific condition affecting the patient. The formulas might include just two herbs or as many as twenty, and the interaction between the different plants is just as significant as their individual properties. The result is often a potent brew that can have a dramatic, therapeutic effect, but generally defies any rational scientific explanation.

Herbs are generally given as pills, powders, or, most commonly, in the form of decoctions, or "soups," which patients brew up at home for an hour or so in special earthenware crocks kept for the purpose. Sometimes the herbs may be cooked with rice to produce a cereal-like therapeutic meal.

HERBS IN HERBALS

In traditional Chinese herbals, the characteristics of a plant always include taste, dominant temperature, and generally an indication of the organ and meridians that it affects. These are sometimes obviously related: Chinese gold thread (*huang lian*), for example, is a very bitter herb; it is cold and linked to the heart – characteristics that can be traced directly to the five-element model. It may be used in conditions associated with too much heat in the heart, which in traditional Chinese medicine would lead to insomnia, palpitations, and hot flashes.

Bai shao yao is sour and widely used for liver problems – both of which are aspects of the element wood – while many nutritious herbs, such as rice or oats, and major tonics, such as ginseng, are characterized as sweet and are good for the stomach and spleen.

MEDICINAL MEALS

TODAY'S CATEGORIZATION OF PLANTS as herbs, vegetables, fruits, and even "weeds" is a recent invention. To the 17th-century cook, cabbage, carrots, and cucumbers were all "kitchen herbs" just as marigolds or marjoram were. We often forget, too, that the active constituents, such as alkaloids or saponins, in "herbs" are not confined to the plants we label as such: fruits and vegetables can also be both therapeutic or, in excess, damaging. Past cultures have classified foods by temperature or taste, matched to the body's needs to maintain balance: Hippocrates noted that fresh foods "give more strength" because they are more alive, while Tibetan medicine regards frozen foods as colder and more mucus-forming than their fresh originals.

Galenical Menu-making

"One good old fashion is not yet left off, viz to boil fennel with fish: for it consumes that phlegmatic humour which fish most plentifully afford and annoy the body with, though few that use it know wherefore they do it."
Nicholas Culpeper, 1653.

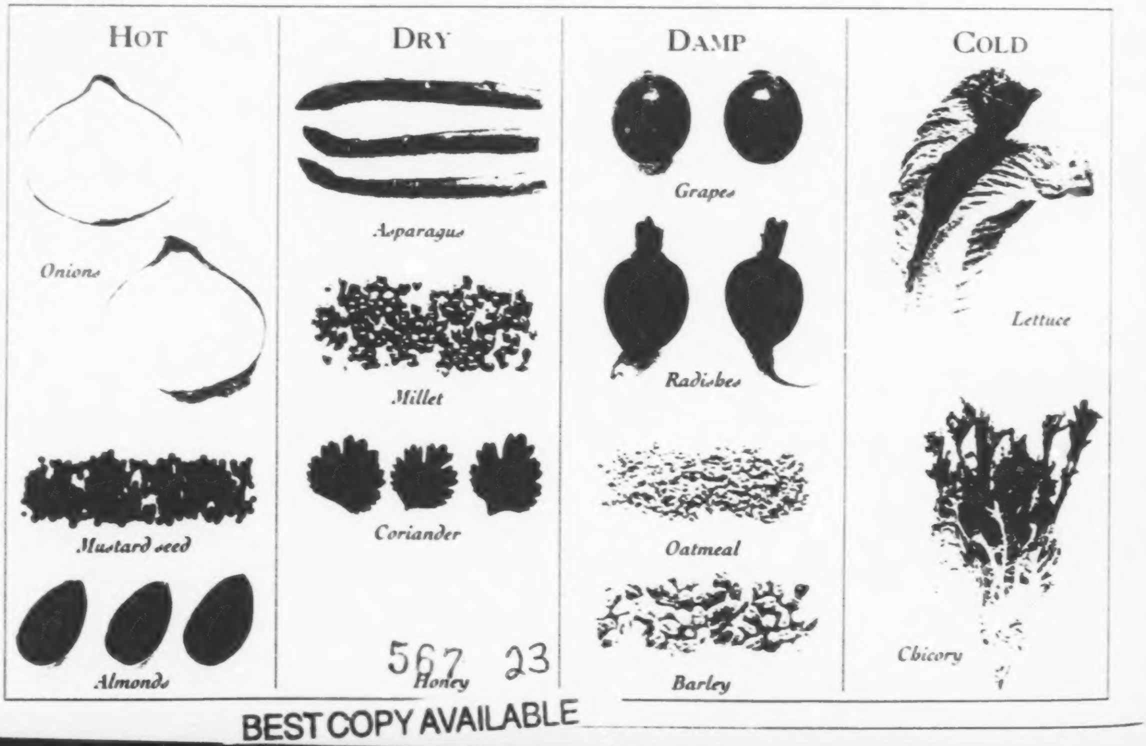
Classifications of foods
Hippocrates first classified foods into hot, cold, dry, or damp categories in about 420 B.C. (Some examples are shown below.) Galen and others later expanded these ideas into a complex classification in which many foods were considered to belong to more than one category: apples, for example, were both cold and damp.

THERAPEUTIC FOODS

Galen and his followers labeled not only what we term "herbs" as hot or cold, dry or damp, but "foods" as well. In the Galenical system, meat tended to be heating, fish was damp, fresh beans and apples cold and moist, wheat generally hot and moist, and so on.

Food intake was considered to have a direct action on the four humors: blood, phlegm, yellow bile, and black bile. For example, eating too many cold, moist foods would encourage the phlegmatic humor, and this could lead to mucus. Too many hot, dry foods, on the other hand, encouraged the choleric humor (yellow bile), with resulting liver or skin problems.

The medieval housewife would automatically balance the character of different ingredients, cooking fish with "hot and dry" fennel, or adding pepper to "cold and moist" beans, and she would have been quite appalled at the thought of serving strawberries in the middle of winter, as we are able to do now: this cold fruit would inevitably lead to stomach chills if eaten at such a time. Today we have lost sight of this sense of balance, eating foods regardless of climate.



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The Taste of Health

"From food are born all creatures, which live upon food and after death return to food. Food is the chief of all things. It is therefore said to be the medicine of all diseases of the body."
The Upanishads, c. 500 B.C.

The six tastes
In Ayurveda, all foods and herbs can be classified in terms of the six tastes. Selected examples for each of the categories are shown below.

BALANCING TASTES

In Ayurvedic medicine, taste is all-important and different foods can be categorized according to the six defined tastes. These are believed to act on the body to increase or decrease the three humors: *kapha* (water or phlegm), *pitta* (fire or bile), and *vata* (air or wind).

The humors are regarded as the waste products of digestion – consequently, if food intake is too heavily biased toward one or another of the humors, imbalance and illness can follow. A healthful diet has to contain a good mixture of the six tastes, while in ill health, particular tastes can be emphasized to restore balance. The correct combination of tastes is also considered so essential for growth and normal development that special herbal pills containing all six tastes are regularly given to children.

SWEET

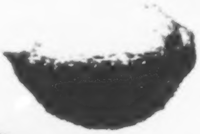
Sweet potato

Rice

Cashew nuts

Sweet, or madhura, *tastes increase body secretions, particularly milk or semen, and reduce* pitta-*related problems, such as toxins. Sweet tastes should be avoided where there is an excess of* kapha, *such as in colds, chills, and some rheumatic complaints.*

SOUR


Lemon

Spinach

Cranberries

Sour, or amla, *tastes reduce* vata, *while increasing* kapha *and* pitta. *Such foods stimulate the digestion and are often used for debility. An excess leads to muscle weakness and illnesses related to excess* pitta, *such as ulcers and liver disorders.*

SALTY

Mineral salts

Seaweed

Salty, or lavana, *tastes increase* pitta *and* kapha. *They help to retain fluids and clean the body's ducts by attracting water and thus loosening toxins. Salty foods are used as expectorants. Excess can lead to premature aging, impotence, or skin problems.*

PUNGENT

Horseradish

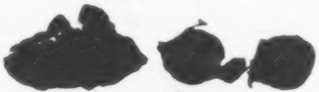
Basil

Cloves

Pungent, or katu, *tastes increase* vata *and* pitta *and reduce* kapha. *Such foods, stimulating and warming, are used for chills, lethargy, or depression; they can also remedy obesity. An excess can lead to burning sensations, thirst, and nervous exhaustion.*

BITTER

Belgian endive


Turmeric

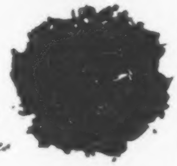
Globe articboke

The bitter, or tikta, *taste is composed of the elements air and ether, so increases* vata, *while reducing* pitta *and* kapha. *Such bitter foods stimulate the digestion to absorb phlegm and can also cleanse "fire toxins" from the body, which is useful for fevers or skin disease.*

ASTRINGENT

Sage

Bilberries


Dried strawberry leaves

Astringent, or kasava, *tastes are light, cold and drying, increasing* vata *but reducing* pitta *and* kapha. *Astringent remedies are used for diarrhea or heavy menstruation. Too many astringent foods are overdrying, leading to constipation or stiff joints.*

Balancing Yin and Yang

"To take medicine only when you are sick is like digging a well only when you are thirsty – is it not already too late?"
Ch'i Po, c. 2500 B.C.

HARMONIZING ENERGIES

A balanced diet in Chinese terms is not necessarily one with the right amounts of proteins, vitamins, fats, or sugars, but one that balances the body's energies and ensures that the correct relationship between *yin* and *yang* is maintained.

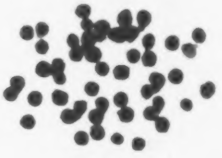
Foods are classified according to the five-element model (see pp. 14-15), with five flavors – sweet, pungent, sour, bitter, and salty – and five temperatures – hot, cold, warm, cool, and neutral. Many foods are also related to particular organs and acupuncture meridians just as Chinese herbs are. Cool, bitter, and salty foods are more *yin* in character, while hot, sweet, and pungent foods are more *yang*. Most fruits, for example, are considered very *yin* in character, similar to the "cold and damp" classification in Galenical medicine.

In a hot, dry climate, *yin* can be adversely affected, so eating an adequate quantity of fruit is one way of feeding this type of energy. The tourist from the cold north who heads for the tropics in the depths of winter is a fairly *yin* individual to start with since he or she comes from a cold, damp climate. In the unfamiliar tropical temperatures, such a person may be tempted to "cool off" by eating too many mangoes, papayas, melons, and pomelos, which pushes *yin* energies into excess and results in the cold-moist type of diarrhea that mars so many vacations.

Just as in the Galenical or the Ayurvedic systems, the Chinese may categorize people according to their physical constitution – those who are predominantly hot or cold, dry or damp. For example, a "hot" person, who opens windows and walks around in a T-shirt on a cold autumn day, may be thirsty and prone to boils, acne, hot flashes, or constipation; he or she should eat more cold, bitter foods (such as celery) and avoid pungent foods (such as onions) that tend to be more heating and drying.

The temperature of foods
The Chinese assign foods to the five temperatures, or energies. Hot foods, for example, encourage heat so, while suitable for "cold" individuals, could be contraindicated for those who tend to be "hot" by nature.

[illegible]


Black pepper

Cinnamon (sticks)

Dried ginger

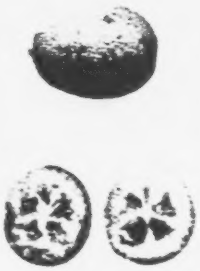
Green and red peppers

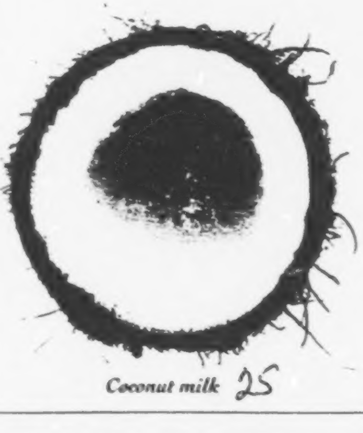
569

WARM

Leeks

Sunflower seeds


Kumquats


Coconut milk

25

NEUTRAL

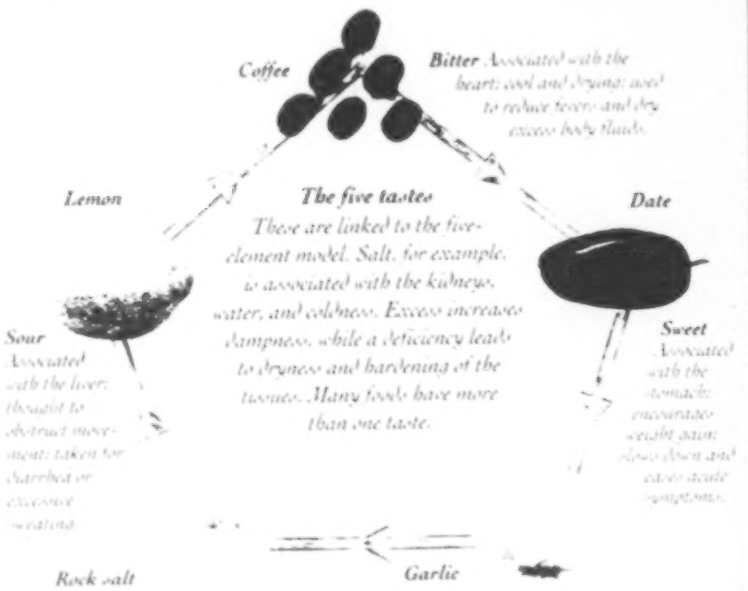
Chinese cabbage

Shiitake mushrooms

EATING FOR HEALTH

The idea of hot and cold foods still persists in the traditional cookery of China, and therapeutic restaurants, where diners are able to select dishes to balance their own particular energy needs, are found throughout the Far East. The emphasis is upon eating particular food types to maintain balance and prevent disease. Foods are not intrinsically "good" or "bad": what matters is how they affect each individual.

In the West, many fashionable "diets" run a great risk of imbalance as the faddists eliminate entire categories of food from their diet, weakening particular aspects of their vital energies and essence. Too little meat, for example, can weaken *yang* energies, while too much can put *yin* under pressure.



The five tastes *These are linked to the five-element model. Salt, for example, is associated with the kidneys, water, and coldness. Excess increases dampness, while a deficiency leads to dryness and hardening of the tissues. Many foods have more than one taste.*

Bitter *Associated with the heart; cool and drying; used to reduce fevers and dry excess body fluids.*

Sour *Associated with the liver; thought to obstruct movement; taken for diarrhea or excessive sweating.*

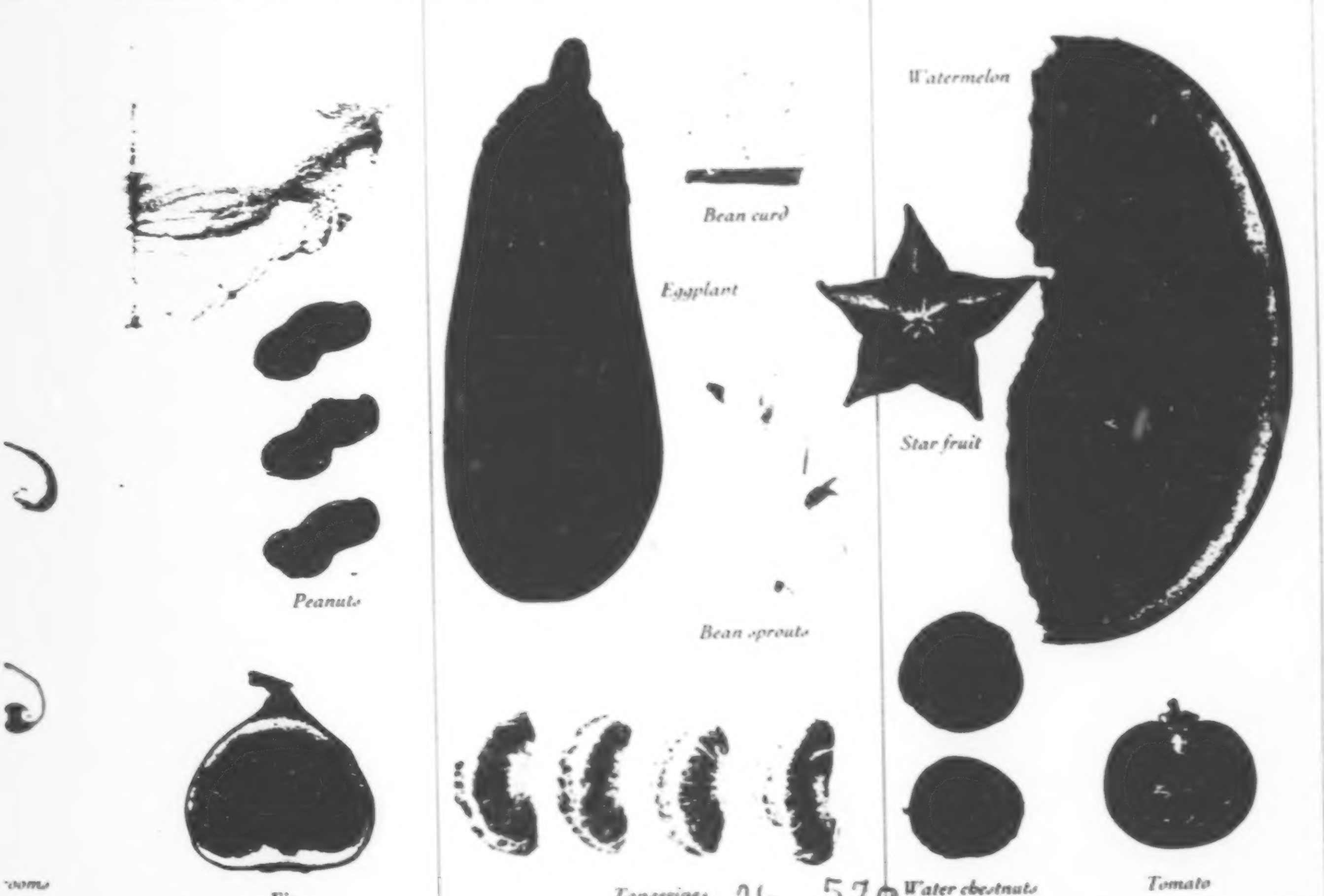
Sweet *Associated with the stomach; encourages weight gain; slows down and eases acute symptoms.*

Salty *Considered stimulant; used to soften hard swellings such as enlarged lymph nodes or hardened muscles.*

Pungent *Associated with the lungs and skin; used to encourage the circulation of qi (energy) and to increase sweating.*

COOL

COLD



26 570

Chinese Herbal Medicine (Ody, 14-17, 24-27)

1. Summarize the principles of Chinese medicine.

2. Explain the concept of heating versus cooling.

3. How are herbs prescribed?

4. What *are* the "herbs in herbals?

China--Historical Background and Culture
(Boyd and Crabtree, 92-96+)

Chinese Science and Technology

1. Sir Francis Bacon (1561-1626), the brilliant English essayist and philosopher, once observed that three great inventions had changed the face of the world: printing, gunpowder and the magnet. He confessed, however, that he did not know the origin of these inventions. The Chinese do. Johan Gutenberg (ca. 1400-1468) knew about Chinese movable-type printing before he made his own machine. Two other significant Chinese inventions--chemical explosive force and magnetic polarity such as seen in a compass--were derived from _______________ magic.

2. Define alchemy:

What are some inventions because of alchemy?

How did gunpowder play a key role in destroying the feudal system of medieval Europe?

3. Magnetism was also a Chinese discovery. Define geomancy:

What have been magnetism's contributions to science?

4. What other theories or inventions were Chinese contributions?
a.

b.

c.

d.

e.

f.

g.

5. Why has the West failed to realize the creativity of Indian and Chinese science and its contributions to the total scientific knowledge of the world?

6. Why did India's and China's scientific and technological innovations fail to have a revolutionary impact upon their societies?

7. Why--given their historic legacy of scientific inquiry--did both India and China fail to achieve breakthroughs in modern science similar to those that occurred in the West?

8. The West today is experiencing a revival of interest in Chinese and Indian science and technology. Cite two examples.

Emperors and Maharajas: Political Life in China and India.

9. What are the "three basic political cultures" discussed in this chapter? Explain how they differ from one another.

10. Compare and contrast the Western, Indian, and Chinese views of law.

11. Is it proper to conclude, as this chapter does, that traditional Indian and Chinese political systems were not inferior to the West, but only different? Why or why not?

12. In what way does "mass participation lead to democracy?

Why did not India and China have this experience?

13. Why is it that large middle classes did not arise in India and China?

14. To what extent have traditional political ideas continued into contemporary Indian and Chinese politics?

Mao and the Chinese Nationalist Movement
Notes from Lecture

(Boyd and Crabtree) 121-129

Points to consider: What do you find personally appealing about Mao? Why? How, and why did the Communists rise to power in China? What is the Maoist vision of the good society? How did he hope to create it? How is Mao the best and/or the worst that ever happened to China?

Confucianism (Boyd and Crabtree 55-57)

1. What were the historical conditions at the time of Confucius (551 BCE-479 BCE)?

2. wen:

3. Confucius taught that "a public consensus of values could be established." Explain.

li:

jen:

4. What is the purpose of li?

5. What else, besides forbidding quarrels between father and son, does li require?

hsiao:

6. What do the Confucians believe about those who have departed from living?

7. How are prescriptions of proper li extended beyond family?

8. Li can be properly observed only in the spirit of jen. Explain.

chung yung:
9. Explain the phrase "finding your mind center" or "psychic center" as it applies to chung yung.

10. Does the Confucian concept of social li violate individual rights?

Out of what is "individualism" born, according to the Confucians?

11. "It is only when you can feel a genuine regard for others that you can have a complete sense of respect for yourself." Explain.

12. chun tzu:

13. Confucius knew that it would be humanly impossible to approach everyone in the spirit of honest sympathy. What did he hope to accomplish?

To seek the right social order--including order between nations--and thereby enable every individual to realize the best in oneself is the Confucian goal. When the humans in society begin to realize this goal, the Confucians say, the peace of the Tao is near! Explain.

Analects of Confucius (551 BC-479 BC) ca
(Confucius 389-407)

1. Did Confucius feel he was a "genius" or an utterer of divine wisdom? Explain.

2. How did Confucius see wisdom?

What do you think of these ideas about wisdom?

3. Why does Confucius argue that the educated man has the hardest road to follow?

4. Analect I,1: "To remain unsoured even though one's merits are unrecognized by others, is that not after all what is expected of a gentleman?" Explain.

5. Why do you suppose Confucius chose "Let there be no evil in your thoughts" as his one phrase to cover all his teachings?

6. Consider II, 4. Explain its meaning.

7. Consider II, 6. React.

8. Consider II, 20. React.

9. Consider III, 26. Do you agree with the ideas? Explain.

10. "Rotten wood cannot be carved, nor a wall of dried dung be trowelled." (V, 9) Read the rest of V, 9. What lesson did Tsai Yu teach Confucius?

11. (V, 25) Read the last 3 lines. React.

12. (VI, 21) What is the distinction between the wise man and the good man?

13. (VIII, 17) Is this edvice good? React.

14. (XII, 2) Are the first 3 sayings familiar to you? Explain.

15. (XII, 7) Of food, weapons, or confidence, which is most important to Confucius and why?

16. How might the wisdom in XIII 24, apply to you?

17. (XIV 46) Why did Confucius punish Yuan Jang?

18. Of all of the sayings, which is your personal favorite?

Taoism--the Philosophy (Boyd and Crabtree)

How is Tao the Nothing that makes Everything possible?

When a person seeks to understand another point of view, it is important that he or she try to enter that world of thought and value as openly as possible. If you can set aside, temporarily, your own personal beliefs and disbeliefs, you may be able to catch a glimpse of the integrity and power of this tradition.

1. Give examples of where your mind is very active and attentive without your being aware of its being so.

2. wei-wu-wei:

3. Do the Taoists sit around doing nothing because they don't want to try to do something? Explain your answer.

4. Give examples of times we prevent the Way of the Tao (non-interference, simplicity--no force).

5. Life can be lived in a natural and rhythmic way. Show how the story of the centipede and the frog illustrates this.

6. We don't swim like fish. We are often frustrated and very unnatural in our daily lives. What does the Taoist do in such situations? Explain each of the following:

rock in water in steam

reed in wind

air pollution in Los Angeles

7. yin:

yang:

Draw and label the Tao symbol of balance.

For balance, what must be present?

What must a full life have then, according to Tao?

8. What is the Tao???

9. It is only in a specific act of wei-wu-wei that one is in tune with the Tao, and if you turn your attention to the question of what is the Tao, you lose the experience of wei-wu-wie and lose any chance for an oblique glimpse of the Tao. Explain!!

Who has seen the wind
way up in the sky?
Who has seen the wind
neither you nor I,
but the trees bow down their heads
when it goes passing by.
by Shel Silverstein

How does this poem contain elements of Tao? of dragon mythology?

Selections from Chuang-tzu
(Chuang-tzu 408-422)

Group 1: Author's background

Group 2: Questions from pp. 408-410

Group 3: Questions from pp. 411-413

Group 4: Questions from pp. 414-416

Group 5: Questions from pp. 417-419

Group 6: Questions from pp. 420-422

Ten Questions per group written in the space provided below.

Students break into groups of 4 or 5 each. Questions must include not only recall but also analysis. Questions created must convey knowledge of Chinese cultural history, especially Taoism.

Activities/questions should reflect different types of learning ranging from "hands-on" to "kinesthetic" to "abstract thinking."

This lesson includes overheads with quotations from the Tao of Pooh. Students will compare/contrast the ideas in this book with those in the excerpt from Chuang-tzu.

Wu Ch'eng-en **Monkey** (Hsi Yu Chi)
(Wu Cheng-en 478-495)

Group 1: Author's Background

Group 2: Questions from pp. 478-480

Group 3: Questions from pp. 481-483

Group 4: Questions from pp. 484-486

Group 5: Questions from pp. 487-489

Group 6: Questions from pp. 490-492

Group 7: Questions from pp. 493-495

Before reading the excerpt from the text, students will read pp. 40-47 from Monkey King Internet research. As a mini "hands-on" lesson, students will go to the computer lab, gain access to the Internet, find and print one more lesson about the Monkey King, preferably one from the Chinese or Peking Opera to enhance student interest in The Red Lantern (see p. 48) modern Chinese Opera. If any students have purchased the CD's of Monkey, they're encouraged to bring them to school.

Ten Questions per group written in the space provided below.

Students break into groups of 4 each. Questions must include not only recall but also analysis. Questions created must convey knowledge of Chinese cultural history, especially Buddhism as it advanced from India to China.

Activities/questions should reflect different types of learning ranging from "hands-on" to "kinesthetic" to "abstract thinking."

This lesson includes overheads with quotations from the Record of a Journey to the West, trans. Anthony Yu. Students will compare/contrast the ideas in this book with those in the excerpt from Wu Ch'eng-en trans. Arthur Waley.

Story of "Monkey King" (Haiwang Internet)

↩ ↓ ? ✉

Mosaic/Netscape users: click the button to see a picture book of one of the episodes. Be patient when the pictures are being loaded. It may take a couple minutes.

Introduction to the Story

"Monkey King", or known to the Chinese as "Journey West", is one of the renowned classical Chinese novels dated back some four hundred years ago, the other three being "The Water Margins", "Dream of the Red Mansion" and "Romance of Three Kingdoms".

"Monkey King" was based on a true story of a famous Chinese monk, Xuan Zang (602-664). After years of trials and tribulations, he travelled on foot to what is today India, the birthplace of Buddhism, to seek for the Sutra, the Buddhist holy book. When he returned to China ,or the Great Tang as was called that time, he started to translate the sutras into Chinese, thus making a great contribution to the development of Buddhism in China.

"Monkey King" is an allegorical rendation of the journey, mingled with Chinese fables, fairy tales, legends, supersitions, popular beliefs, monster stories as well as whatever the author could find in the Taoist and Buddhist religions.

While average readers are facsinated with the prowess and wisdom of the Monkey King, many critics agree that the protagonist embodies what the author tried to convey to his readers: a rebellious spirit against the then untouchable feudal rulers.

Monkey King is indeed rebellious, being in fact not an ordinary being. He was born out of a rock, fertilized by the grace of Heaven, according to the story. Being extremely smart and capable, he learned all the magic tricks and gongfu from a master Taoist. Now he can transform himself into seventy-two different images such as a tree, a bird, a beast of prey or a bug as small as a mosquito so as to sneak into an enemy's belly to fight him or her inside out. Using clouds as a vehicle he can travel 180,000 miles a single somersault.

He claims to be king in defiance of the only authority over heaven, the seas, the earth and the subterranean world -- Yu Huang Da Di, or the "Great Emperor of Jade" in Chinese. That act of high treason, coupled with complaints from the masters of the four seas and the hell, invites the relentless scourge of the Heavenly army. In fact, the monkey had fought into the seas and grabbed the crown treasure of the neptune kingdom: a huge iron bar that supposedly serves as a ballast of the seas and can expand or shrink at its owner's command. That became the monkey's favorite weapon in his later feats. With that weapon, he went down into hell and threatened the helly king to spare his and his followers mortal life so that they all enjoy eternity.

After many showdowns, the dove faction of the heavenly court persuaded the emperor to offer the

Story of "Monkey King" (Haiwang Internet)

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After many showdowns, the dove faction of the heavenly court persuaded the emperor to offer the monkey an official title to appease him. The monkey accepted the offer on a trial basis. However, he learned a few days later that he was cheated and being jeered all over the heavenly court: the position he held was nothing but a stable keeper. Enraged he revolted, fighting all his way back earth to resume his own claim as a king.

Eventually, the heavenly army subdued him, only after many a battle, with the help of all the god warriors. However, all methods of execution failed. Having a bronze head and iron shoulders, the monkey dulled many a sword inflicted upon him. As a last resort, the emperor commanded he be burned in the furnace where his Taoist minister Tai Shang Lao Jun refines his pills of immortality. Instead of killing him, the fire and smoke added to the monkey a pair of firy golden crystal eyes that can see through what people normally can not. He fought his way down again.

At last, the emperor asked Buddha for help. The Buddha moved a great mountain known as the Mount of Five Fingers to fall upon him. Still, the tenacious monkey survived the enormous weight and pressure. Only that he could not move. Five hundred years later, there came to his rescue the Tang Monk, Xuan Zang, whom we mentioned at the beginning of the story.

To insure that the monk could make for the West to get the sutras, Buddha had arranged for the Monkey King to become his desciple and escort him, along with two other desciples they later came across, (actually also arranged by the Buddha). One is the humorous and not uncourageous pig transgressed from a heavenly general for his crime of assaulting a fairy, and the other a used-to-be sea monster. There the four started their stormy journey west which was packed with actions and adventures that brought into full play the puissance of the monks' disciples, the Monkey King in particular.

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Story by Haiwang Yuan
Last updated: December 28, 1994

Picture Book of Monkey King

(Haiwang Internet)

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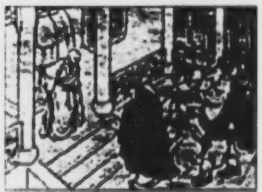
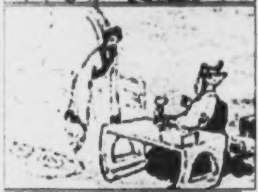
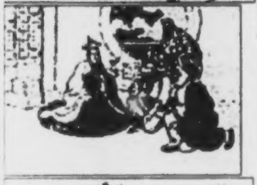


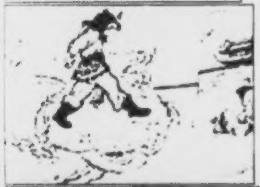
On their way to India, Monk Tang, the literary character of the historical figure Xuan Zang, and his followers come to a state country and find their lodging in a temple in its outskirt.



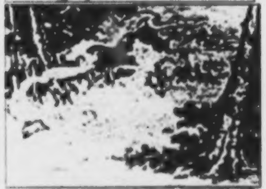
During midnight, Monk Tang is dozing off after finishing reading his sutra when a drenched ghost appears before him. He was the emperor of the state country and was murdered by a monster who drowned him in a well in his royal garden, assumed his appearence and usurped his throne.



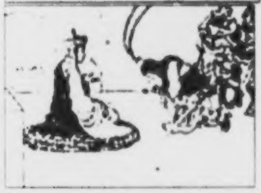
Monk Tang wakes up his followers and tells them his strange experience. They decide to rid the country of its misery.



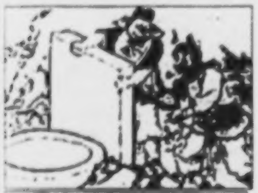
Early next morning, Monkey King jumps up onto a piece of cloud and looks afar. He sees the castle gate open and out came a procession of horsemen.



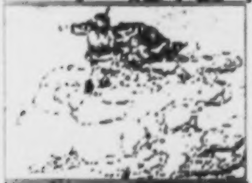
It is the prince who comes out hunting. The monkey turned himself into a rabbit to lead the prince and his men to the temple where Monk Tang is waiting.



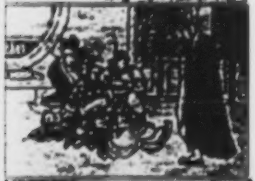
The monk tells the prince of his father's tragedy and his own danger and asks him to remain quiet while they are trying to help.



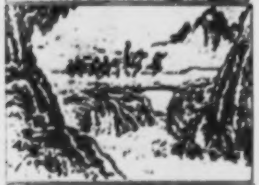
Dark in the night, Monkey King and Piggy sneaked into the royal garden and found the fatal well.



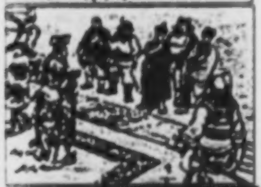
Being surely the principal fighter in the oncoming battle, the monkey good-humoredly made Piggy do the dirty work of fishing the body of the murdered emperor out of the well and carry it back to the temple,



where Monk Tang asks the monkey to bring the emperor back to life.

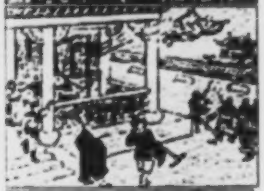


The emperor disguised as a fellow monk, they set out for his own castle.

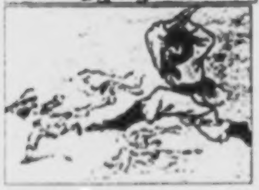


There, they confront the fake monarch.

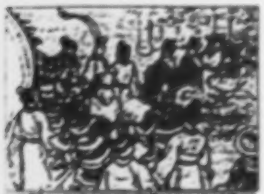
"What will you say?" the monkey challenges.



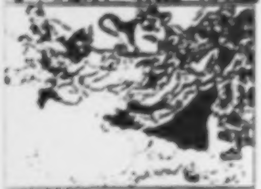
Saying nothing, the monster jumps to flee.



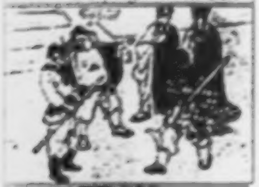
The monkey won't let him. A fierce battle ensues in the air.



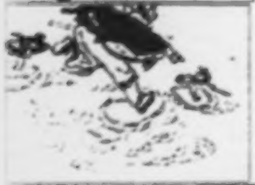
Seeing Monkey King getting the upper hand, the monster rushes back to the court and quickly turns himself into another Monk Tang.



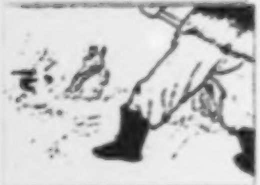
The monkey does not know whom to stike as both claim to be his master.



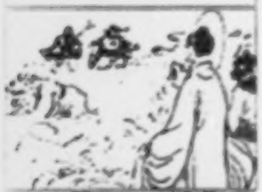
This is one of the rare occasions when Piggy comes up with some brilliant ideas: putting them to a test whose answer known to the true monk and his followers only.



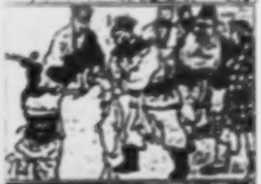
The fake can not but flee again.



The monkey and his fellows are about to finish the monster when they are stopped by the sudden appearance of Buddha.



In his magic mirror that tells nothing but truth, the monster is but the Buddha's domestic big cat running loose.



The emperor and son thank Monk Tang and his followers profusely.

They resumed their journey that will be packed with more adventures.

↩ ↑ ?

Story adapted by Haiwang Yuan (based on)
Last updated: March 31, 1995

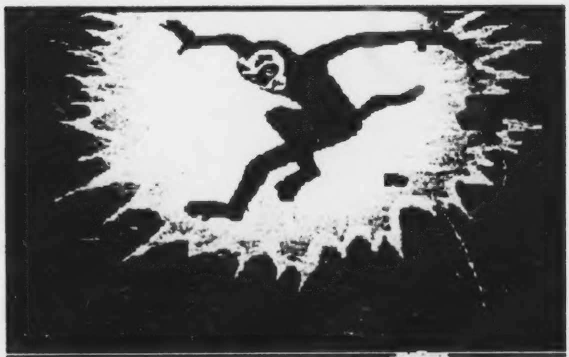
Monkey King (Haiwang Internet)

Monkey King multimedia CD-ROMs include thirty-four stories adapted from the ancient Chinese fantasy novel "Journey to the West." The tales tell of the demons and monsters who wanted to eat the Tang Priest Xuanzang in blocking his mission to India for fetching Buddhist scriptures. The story outstandingly describes a resourceful, brave, and humorous Monkey who successfully escorted Tang Priest. The Monkey became the real hero of the fantasy tales that pass on from generation to generation in China and the East Asia. Everyone is told of the story from his childhood and loves the Monkey King.

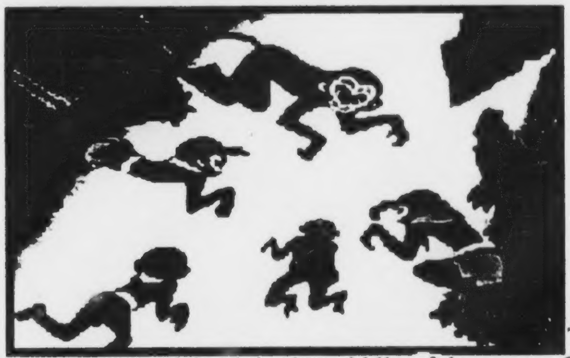
"Journey to the West" TV series had been performed twice in the premier time of the last year on WNYCTV 31.

Now "Monkey King" CD-ROM volume 1 is available. It contains the first three ones of thirty-four stories illustrated by Chinese artists. There are over two hundreds of beautiful graphics. All stories are narrated in English, German, and French.

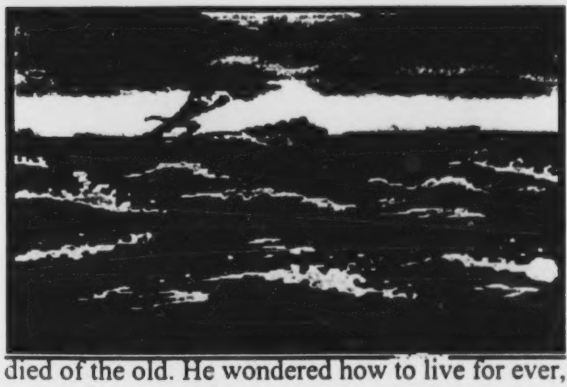
For displaying, I made the following graphic clips from the Monkey King, and added text to them:
- Story 1 The Beginning of Monkey



Long, long ago a stone monkey was born from the explosion of a magic stone in the Eastern Continent.

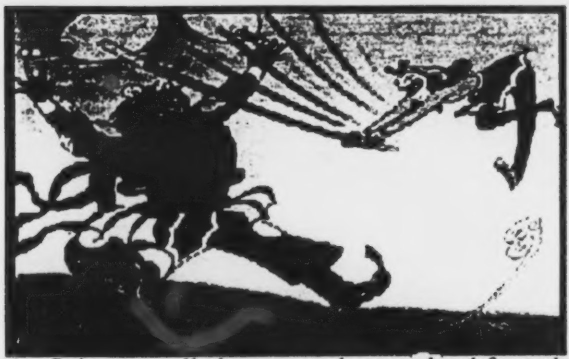


The stone monkey made friends with other monkeys at an island, in the middle of the ocean. One day they found a waterfall in front of a cliff of the Mountain of Flowers and Fruit. One monkey said, "If anyone is clever enough to go through the fall, find where the water comes from and get out again in one piece, let's make him our king." So did the stone monkey. He then called on other monkeys, "Follow me!" The monkeys were playing within the cave behind the waterfall. They were so excited that they called the stone monkey "Your majesty King." The stone monkey called himself the Handsome Monkey King.

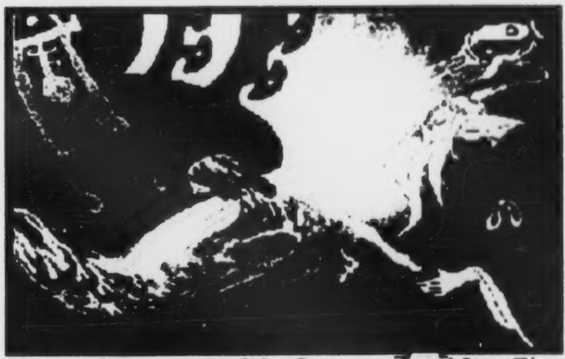


The Monkey King was grieved, when one monkey died of the old. He wondered how to live for ever, and made decision to meet a teach who teach how to live for ever. After preparation, he departed on a raft in the Great Western Ocean, thinking that there must be immortals on the other side of the ocean, the Western Continent.

- Story 2 Monkey Makes Havoc in Heaven



Having mastered seventy-two transmutations and the flying art called somersault on a cloud from the Patriarch Subhuti in the Setting Moon and Three Stars, the Monkey King became so powerful that he often made troubles and havoc for the Jade Emperor in the Heaven. He was fighting with the Mighty Magic Spirit and hit him so heavy with his golden cudgel.



The Monkey King was caught off guard by means of a magic weapon of the Supreme Lord Lao Zi, when he was battling with troops from heaven. The Jade Emperor tried to have Monkey killed in every horrible way he could think of, however Monkey could not be cut by blades, nor burned by fire, The only thing the Jade Emperor could do was to give him to the Supreme Lord Lao Zi. The Lord Lao pushed Monkey into the furnace he used for making the pills of immortality.

- Story 3 Monkey's Conversion

After Monkey had been cooked for forty-nine days in the furnace, The Lord Lao thought that Monkey could have been burned into ash, then he opened the furnace. But Monkey suddenly jumped out and fought again. None of the heavenly generals and soldiers could do anything about it. The Jade Emperor was alarmed, so that he sent the Helpful Sage and True Lord to the West for asking the Buddha to subdue Monkey. The Buddha made a trick on the Monkey who could not flee away from his hand. His five fingers held Monkey, and turned into five mountains. Monkey King lay pinned under the Five Elements Mountain.

How about the Monkey King's life? He went to the West! The stories continue in "Monkey King" volume 2, 3.

Monkey King for US$19.95.

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The Red Lantern

by Wong Ou-hung and Ah Chia

pp. 556-592 in Masterpieces of the Orient

Read the background, pp. 556-557.
Read the Propaganda technique information.
Read the Peking Opera information.

From the text:

1. Why did Mao find traditional Chinese opera "decadent, providing entertainment devoid of social issues to the aristocracy"?

2. What elements of traditional Chinese opera did the modern melodramas keep?

3. How did the Cultural Revolution influence the modern melodramas?

Discussion Questions:

Scene 1 "The Liaison Man is Rescued"

1. Define liaison:

2. Li sings his solo (p. 558) with a "red lantern in hand . . . ." In light of what you have learned about the Cultural Revolution, what do you think the lantern symbolizes?

3. Li tells Tieh-mei to go home and inform Granny that an uncle is coming. Who/What would this "uncle" be?

4. During Li's second solo (p. 558), he sings that "our girl is doing all right." What qualities are admired for a young girl in the early Cultural Revolution era?

5. What happens to the Liaison Man, and how does Inspector Wang cover for Li?

Scene 2 "The Secret Code"

6. Define kang:

7. What is the connotative meaning of Granny's solo (p. 560) which ends "The darkest night must end at last / In the bright blaze of revolution"?

b. What figure of speech is used?

8. During Tieh-mei's solo (p. 560), she sings "I've more uncles that I can count
. . .they're closer than our own family." What does this teach about the role of the Communist Party in the common man's life?

9. Does the Liaison Man complete his mission? How?

Scene 3 "A Commotion at the Gruel Stall"

10. Who are the "swine" who do not treat the Chinese as human?

b. Historically, what was this culture doing in China during this time?

c. Considering the diction (word choice) in this scene, comment on the author's tone or attitude toward the enemy. Cite evidence to support your answer.

11. Li sings (p. 562) "Our people are fuming with discontent, / Trampled by iron hoofs they seeth with fury . . . ."

b. What figure of speech is "iron hoofs"?

c. What is the connotative meaning?

d. What is the connative meaning of ". . .first rumble of spring thunder"?

e. What figure of speech is "rumble"?

12. How do Li and the Kinfe-Grinder divert the Japanese gendarmes?

Scene 4 "Wang Turns Renegade"

13. Why does the Japanese chief of military police, Hatoyama, want the secret code?

14. Give evidence that Hatoyama is a shrewd man.

15. Hatoyama's song (p. 566) contains imagery (sensory detail) that creates a sinister mood. Cite some.

Scene 5 "The Family's Revolutionary History"

16. Where had Li hidden the code?

17. Granny relates the story of the red lantern. What is it?

b. What is the connotative meaning?

18. How does the tone of Tieh-mei's song (p. 568) (supposedly) inspire its audience?

19. What ideal or moral is the sharing of acorn flour to teach the audience?

20. How does Granny show her distrust of the Peddlar?

b. What is the result?

21. Granny sings (p. 570) "Never mind that mangy dog, / A poisonous snake will be following behind . . . ." Notice the diction. What tone does this word choice show?

22. What is ironic about the words used to describe Li/s arrest?

23. Study Granny's solo on p. 574. What does she sing that reinforces what you learned about the Chinese Civil War years from 1912 to WWII?

24. What does Granny reveal about Tieh-mei's family?

25. Tieh-mei sings (p. 575) "Here I raise the red lantern, let its light shine far." What is the connotative meaning?

Scene 6 "Hatoyama is Defied"

26. Do Hatoyama and Li have a history? Explain.

27. What words does Li use to show his disgust toward the traitor Wang (p. 577)?

b. What does the diction reveal about his attitude toward the Japanese?

28. Explain the simile "For you to rely on renegades / Is like fishing for the moon in the lake."

29. Hatoyama states (p. 579) "... Ten thousand men can't find something which a Communist has hidden." What figure of speech do you recognize here?

Scene 7 "The Code Finds a New Hiding Place"

30. What is Tieh-mei's plan to get the code to the Knife-grinder?

31. How does Kuei-lan help save the family from enemy agents?

32. What does Hatoyama do that threatens Granny's and Tieh-mei's plan?

Scene 8 "The Execution Grounds"

33. How are Li's solos on pp. 586-587 to inspire?

34. Granny sings (p. 587) "The unpaid debt is in good hands / Cost what it may we shall pay it." What is the connotative meaning?

35. (p. 588) What has Li left Tieh-mei, and what are these qualities to teach the audience?

36. After Hatoyama orders Li and Granny shot, why does he let Tieh-mei go? He states on p. 589 "This is like using a long line to catch a big fish."

Scene 9 "The Neighbors Help"

37. How do Aunt Liu and Kuei-lan help Tieh-mei?

Scene 10 "The End of the Renegade"

38. How do the guerillas and Chou get the code?

39. How do the Communists help Kuei-lin's family?

b. What ideal does this action reinforce?

Logic Activity: Propaganda Techniques Used in The Red Lantern

40. Study the material explaining Propaganda techniques.
b. Divide into groups. Take 2 pieces of construction paper, 1 overhead, pens, etc.
c. Define your subject on the overhead; be prepared to teach it. Create 2 examples of your technique on the construction paper. You may draw, cut-and-paste magazine or newspaper ads. . . be creative and have fun.
d. Teach your propaganda technique and share 1 of your illustrations.
e. Hand in your other illustration. When all groups are done teaching, we'll use the second illustration for class review.
f. Expect a matching quiz of definitions and examples as part of your unit exam.

41. Find one example of each of the following Propaganda techniques in the play.

a. Loaded words and/or Name calling

b. Glittering generalities

c. Band wagon

d. Plain-Folks Appeal

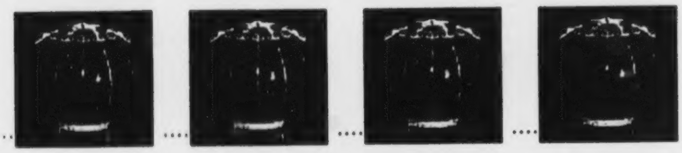
e. Snob Appeal

f. Testimonial

g. Transfer

h. Card stacking

42. Study the materials explaining the traditional Chinese opera. Cite examples of the opera found in The Red Lantern.



PEKING OPERA

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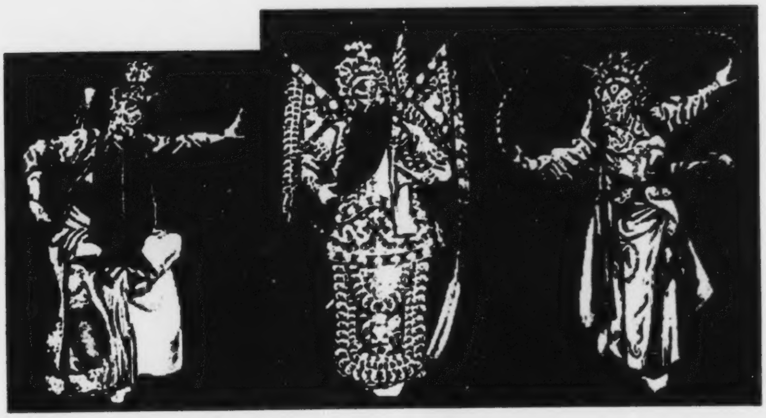

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PROPAGANDA: APPEALS TO EMOTION

When an organized group (government, institution, business) sets out to win over the public, the ideas and arguments it uses in its favor are called *propaganda*. The purpose of propaganda is to convince and persuade to action. Not all propaganda is bad, although the word has negative connotations. Most people would agree that a physician who tries to persuade an audience to stop smoking cigarettes is using "good propaganda."

In your persuasive writing, you will probably not use many appeals to the emotions. Persuasive writing, after all, is basically an appeal to logic and clear thinking. However, you may occasionally make use of some of these appeals to the emotions, and you should certainly learn to recognize them in others' attempts to persuade you to act or think in a certain way.

25m. Learn to recognize and evaluate propaganda techniques.

Loaded Words

Loaded words are words with strong emotional associations that may be either positive or negative. *Love* and *peace* are positively loaded words, for example; *cheat* and *war* have negative connotations. (See pages 737–40 for more about loaded words and connotations.)

Glittering Generalities

One type of loaded words is the *glittering generality*. These are words that are so strongly positive in emotional content that they can make you feel good just by hearing them.

EXAMPLE A group of *clean-cut, all-American* volunteers will dance at the Inaugural Ball.

Propagandists often use slogans to oversimplify arguments and reduce them to a few words. Slogans are another form of glittering generalities.

EXAMPLES The right is more precious than the peace.
All that counts is liberty, equality, fraternity.

The Bandwagon

The *bandwagon appeal* asserts that you should do something because "everyone else" is doing it. The bandwagon approach appeals to the human need not to feel left out.

EXAMPLE Don't be the last person to buy a yearbook. Almost five sixths of the senior class have already reserved their copies. Hurry—before the copies are all gone.

Plain-Folks Appeal

The *plain-folks appeal*, often used by advertisers, uses average, ordinary, everyday people to make you want to do what they are doing. If you see the "common man" or "average woman" using a product, you supposedly will be tempted to use it, too.

EXAMPLE Ordinary working people are giving their support to Candidate X because he knows what their problems are and will work to help them.

Snob Appeal

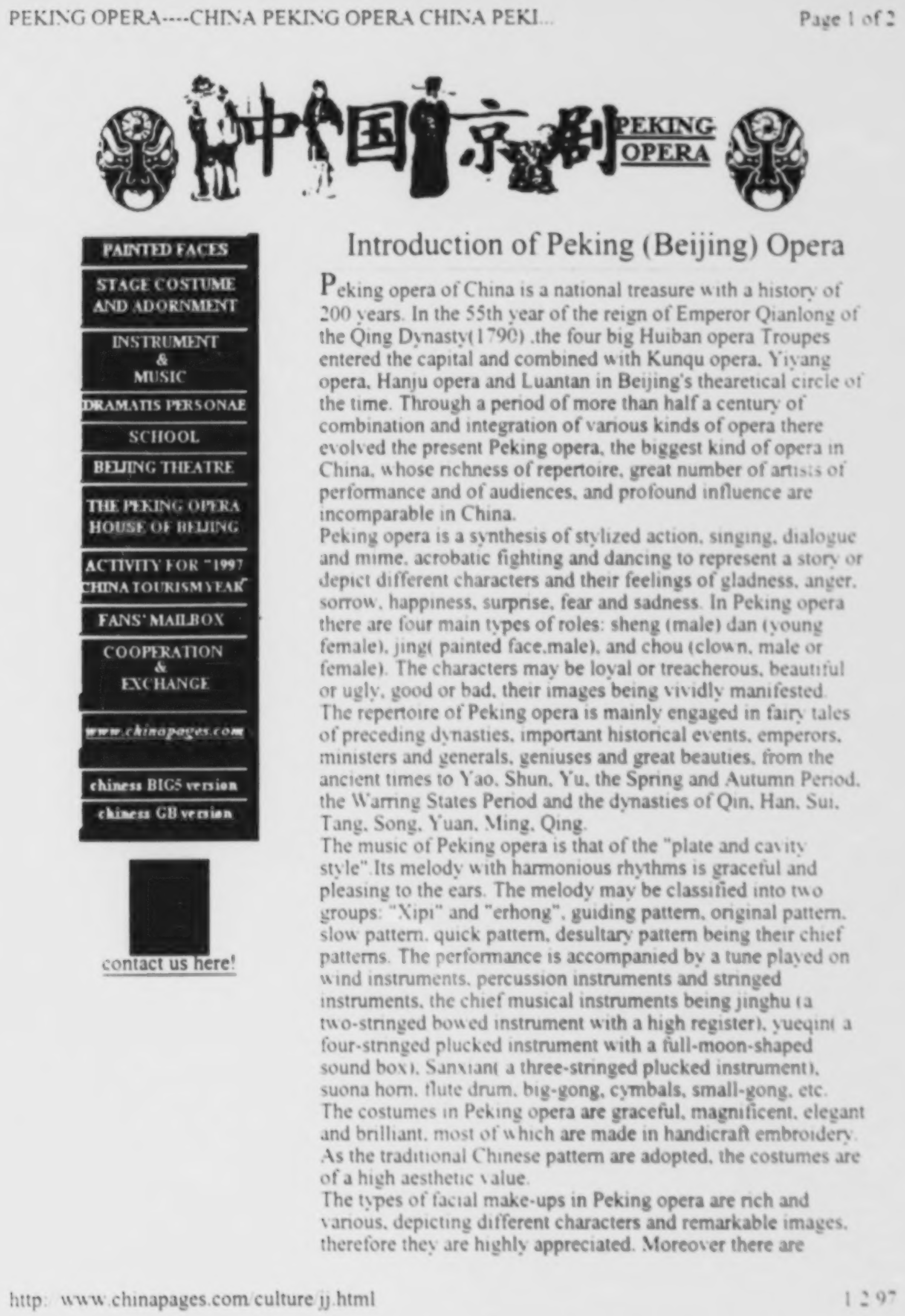
Snob appeal is the opposite of the plain-folks appeal. Advertisers portray "beautiful people," the "jet set," wealthy and sophisticated men and women to help sell a product. The implied message is that if you use the product that these people use, your life will be more glamorous and exciting. Sometimes, the snob appeal approach tells you that you are unique, special, and extraordinary and should, therefore, use a certain product.

EXAMPLE Only the elite wear Ultralovely watches—the timepiece of a select society.

Testimonial

You have seen that to cite an authority, an expert in the field, is acceptable evidence in an argument. However, the *testimonial* device uses a famous person to recommend a product or candidate for office. When that person is not an expert in the field, his or her preference or opinion is an appeal to the emotions.

EXAMPLES Kandy Kane, the beautiful singer, urges you to vote for Candidate X for state senator.
Frank R., an actor who plays a doctor in a television series, recommends this brand of cereal because he says it is the most nutritious.



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Introduction of Peking (Beijing) Opera

Peking opera of China is a national treasure with a history of 200 years. In the 55th year of the reign of Emperor Qianlong of the Qing Dynasty(1790) .the four big Huiban opera Troupes entered the capital and combined with Kunqu opera. Yiyang opera, Hanju opera and Luantan in Beijing's thearetical circle of the time. Through a period of more than half a century of combination and integration of various kinds of opera there evolved the present Peking opera, the biggest kind of opera in China, whose richness of repertoire, great number of artists of performance and of audiences, and profound influence are incomparable in China.

Peking opera is a synthesis of stylized action, singing, dialogue and mime, acrobatic fighting and dancing to represent a story or depict different characters and their feelings of gladness, anger, sorrow, happiness, surprise, fear and sadness. In Peking opera there are four main types of roles: sheng (male) dan (young female), jing(painted face,male), and chou (clown, male or female). The characters may be loyal or treacherous, beautiful or ugly, good or bad, their images being vividly manifested.

The repertoire of Peking opera is mainly engaged in fairy tales of preceding dynasties, important historical events, emperors, ministers and generals, geniuses and great beauties, from the ancient times to Yao, Shun, Yu, the Spring and Autumn Period, the Warring States Period and the dynasties of Qin, Han, Sui, Tang, Song, Yuan, Ming, Qing.

The music of Peking opera is that of the "plate and cavity style".Its melody with harmonious rhythms is graceful and pleasing to the ears. The melody may be classified into two groups: "Xipi" and "erhong", guiding pattern, original pattern, slow pattern, quick pattern, desultary pattern being their chief patterns. The performance is accompanied by a tune played on wind instruments, percussion instruments and stringed instruments, the chief musical instruments being jinghu (a two-stringed bowed instrument with a high register), yueqin(a four-stringed plucked instrument with a full-moon-shaped sound box), Sanxian(a three-stringed plucked instrument), suona horn, flute drum, big-gong, cymbals, small-gong, etc.

The costumes in Peking opera are graceful, magnificent, elegant and brilliant, most of which are made in handicraft embroidery. As the traditional Chinese pattern are adopted, the costumes are of a high aesthetic value.

The types of facial make-ups in Peking opera are rich and various, depicting different characters and remarkable images, therefore they are highly appreciated. Moreover there are

http://www.chinapages.com/culture/jj.html 1/2/97

("Introduction of Peking (Beijing) Opera" Internet)

numerous fixed editions of facial make-up.

Since Mei Lanfang, the grand master of Peking opera, visited Japan in 1919, Peking opera has become more and more popular with people all over the world, and it has made an excellent contribution to cultural exchange between China and the West, to friendly association and to improvement of solidarity.

Peking Opera house of Beijing has been invited to perform in U.S.A., England, France, Germany, Italy (three times), Australia, Japan(four times), Brazil, Turkey, Singapore, South korea and Hongkong (five times). The performances have made an outstanding contribution to Sino-foreign cultural exchange and to the promotion of friendly association of peoples in the world, and were highly appreciated by foreign audiences.

In 1993 Peking Opera House of Beijing as a big Peking opera troupe made a performance visit to Taiwan, pushing the cultural exchange to a new height.

Peking Opera house of Beijing is willing to participate in activities of international cultural exchange and of commercial performances and sincerely hopes that friends in various countries will make contacts with us about cultural exchange and performances.

Address of Peking Opera House: Haihu West lane No. 30,
Fengtai District, Beijing, China.
Post:100077
Tel: (008610) 67227775
Fax: (008610) 67541215
E-mail: huangye@public.bta.net.cn

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Traditional Chinese Culture in Taiwan(12)

Chinese Opera

The Art of Chinese Opera

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When you enter a Chinese Opera theater in Taipei, the first thing you will notice is a brilliant, lavishly embroidered hanging. Performers will then stride on stage to the sound of strings and woodwinds, or to the clanging of gongs and drums.

First may be a handsome, sturdy young man in warrior garb, somersaulting across stage and displaying his martial skills. Next may follow a young woman veiled by strings of pearls and dressed in silk brocade, singing in a gentle, feminine voice and performing a billowing dance. Then there is the famous Monkey King Sun Wu-k'ung, of the opera journey to the West, with his twitching, scratching, and mischievous simian antics. These characters are all representative of China's traditional National Opera, or Peking Opera.

Opera viewing has long been a popular entertainment enjoyed by both the common people as well as China's royalty and aristocracy. Libretto and musical score writing attracted the participation of literati and the gentry. The T'ang Dynasty Emperor Ming Huang (712-755 A.D., also known as Hsuan Tsung) and Emperor Chuang Tsung (923-925 A.D.) of the Later T'ang are considered the "honorary fathers of Chinese Opera" for their enthusiastic support of the art. Their main claim to this title was their technical knowledge of music. Emperor Hsuan Tsung founded the Pear Garden Academy, a music and dance performing troupe within the court. In later times, opera singing was referred to as the "pear garden profession," and opera performers as "pear garden brothers."

Librettos for Peking operas feature both tragic and comic elements, interspersed with singing, dancing, and poetic narration, to dramatize historical events and popular legends. Another style of performance is dialog rendered in language close to everyday speech, and pantomime executed with ordinary gestures. Heartwarming humor reflects and satirizes society, while being educational and entertaining.

The character roles of Peking Opera are distinguished on the basis of sex, age, and personality. The four main character types are the sheng, tan, ching, and ch'ou.

The costumes worn in Chinese Opera performances are broadly based on the dress current in China about four centuries ago, during the Ming Dynasty. Exaggerated flowing sleeves, pennants worn on the backs of military officers, and pheasant feathers used in headwear were added to heighten the dramatic effect of the stage choreography. These extra touches bring out the various levels of gestures and the rhythm of the movement. Like facial make-up, Chinese Opera costumes tell much about the character wearing them, while also being aesthetically appealing. In the past, Chinese Opera singers would rather wear a worn and torn costume than one that did not correctly represent the character he was portraying.

Chinese Opera was originally performed against only a backdrop, with the other three sides open. The set is extremely simple. It includes a table, which might stand in for a desk, an official's table, or even a hill or bridge. Spatial transitions from one place to another are smooth and economic. The actors have over the centuries developed a set of sophisticated formulae of stylized symbolism. The beards worn by male characters; flowing sleeves, fans, and colored satin ribbons used in dances; and weapons used in fighting are all different types of banners that represent extensions of human limbs. All require a high degree of skill to manipulate, and embody rich theatrical meaning. Actors must begin receiving strict training from a very young age to be able to bring off naturally and with complete ease the singing and reciting style, eye movements, hand gestures, and gait that express the thoughts and emotions of the opera characters.

In the past, Peking Opera tended to be a "theater for actors." Actors drew on the tradition in which they were well-versed to give extemporaneous performances. The moon lute, two-stringed violin, and drum players, who provide the musical accompaniment for the opera, had to cultivate a high degree of sensitivity to and coordination with the actors through years of working together to be able to flow with the performance. Modern Chinese Opera, however, is now set in a box-type stage, and a director system, stage design, and professional lighting are gradually being introduced. These new features serve to enrich the performance and viewing experience, while not being allowed to violate the traditional core of the opera.

Major Peking Opera troupes in the ROC include the Ta Peng, Hai Kuang, and Lu Kuang troupes, and the National Fu-Hsing Dramatic Arts Academy. All four are first-rate professional groups that employ the top Chinese Opera talent in the ROC. Through an alternating schedule, a public performance of traditional Peking Opera is staged by one of the four groups almost every evening in Taipei.

There is also a new avant-garde group, the Ya Yin Elnsemble, led by Kuo Hsiao-chuang, a younger generation opera actor. Ya Yin has won wide affirmation and praise from both domestic and international audiences through its writing of new librettos, flexible incorporation of Western theatrical concepts and functions, and experimentation with new performance techniques. The true degree of Ya Yin's success can be measured in how the group has succeeded in attracting young intellectuals to Peking Opera performances.

An impressive new experiment has combined Western drama with traditional Chinese operatic style. Director Wu Hsing-kuo produced a highly innovative and successful adaption of Shakespeare's Macbeth into a modern Peking Opera. Rather than forsaking tradition, this type of experiment is an intermediary step that helps to make traditional Chinese Opera more accessible to modern audiences.

The National Fu-Hsing Dramatic Arts Academy, funded by the ROC Ministry of Education, provides seven years of intensive professional training under the finest teachers in the field. This program is the core of a long-term commitment to cultivating young actors, musicians, and stage technicians for Chinese Opera. The academy has a practice troupe that specializes in performing operas with educational themes for elementary and high school students. There are also over 1,000 amateur Peking Opera troupes in the community, and in colleges and universities. Such groups hold occasional public performances.

Every week, Taiwan's three television stations air prerecorded or live Peking Opera performances, bringing high quality Chinese Opera into everybody's living room. One program teaches children to appreciate this traditional art through a lively presentation of the history, symbolism, and performance of Peking Opera. Most radio stations offer programs that feature the best of Peking Opera through records of outstanding past performances as well as live broadcasts. These efforts go a long way to keeping the art vital and popular.

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(Chinese Opera: "The Art of Chinese Opera" Internet)

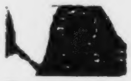
PeKing Opera

PeKing

Painted Faces

Tth term "painted face" as used in this book refers to the colorful facial make-up of an actor in tradional Chinese drama. Such make-up is worn mostly by actors playing roles known as *jing* (painted faces)and *chou*(clowns). It is stylized the characteristics of speci fic roles,So that a knowledgeable audience, seeing a painted face, can tell easily whether it is a hero or a vilain , a wise man or a fool, to be loved or hated. Thus the painted face is quite appropriately called " a mirror of the sour."

Origin and Development the development faces is closely related to that of Chinese dramatic art of the art of painting with long history.



Types of Painted Faces it is easy to be confused ,perhaps mystified, by the seemingly endless varation in the facial make-up of Peking Opera characters.Actually there are only a dozen types of painted faces. ,but through borrowing and interchanging details many subtypes have been created.

Symbolic Meanings of The Faces As a person's natural features do not charcter or personality, an artist design- for a certain role in Chinese drama must most typical features, so as to bring into represents his subject's individuality. adequately reflect his ing the painted faces exaggerate or distort the sharp focus what best aadfasfsadfsafasdf

Make-up TechniquesPeKing opera facial make-up is sophisticated art requiring great skill.The brushstrokes must be accurate and forceful, as in painting and calligraphy ;the colors must be appied so as to produce the desired shades and tones.

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(Peking Opera: "Painted Faces" Internet)

Peking Opera

- Introduction
- Famous Opera Synopses

Introduction of Peking Opera

Known as China's national opera, Peking Opera, which originated in the late 18th century, is a synthesis of music, dance, art and acrobatics. It is the most influential and representative of all operas in China.

Based upon traditional Anhui Opera, it has also adopted repertoire, music and performing techniques from Kun Opera and Qingqiang Opera as well as traditional folk tunes in its development, eventually forming its own highly stylized music and performing techniques.

Peking Opera can be divided into "civil" pieces, which are characterized by singing, and "martial" ones, which feature acrobatics and stunts. Some operas are combination of both.

Its repertoire includes historical plays, comedies, tragedies and farces. many historical events are adapted into Peking Opera plays, which in the past were an important primer on history and ethical principles for poorly educated folk.

Two orchestras, playing string and percussion instruments, accompany the singing, which follows a fixed pattern but has a variety of melodies and rhythms. The *"jinghu"*, a small two-strings bowed instrument, is the backbone of the orchestras.

The operatic dialogues and monologues are recited in Beijing dialect, and some of the words are pronounced in a special fashion, unique to the opera.

The actors and actresses, in addition to singing, use well-established movements, such as smoothing a beard, adjusting a hat, jerking a sleeve or raising a foot, to express certain emotions and meaning.

The hands and body trembling all over indicates extreme anger and the flicking of a sleeve expresses disgust. If an actor throws his hand above his head and flicks his sleeves back, he is astonished or surprises. An actor or actress demonstrates embarrassment by covering his or her face with one sleeve.

Some of the movements are less easily understood. An actor grasps his sleeves with a quick movement and then promptly puts his hands behind his back in a decisive manner to show that he is bracing himself for some peril to come.

Sometimes a movement can go on for as long as 20 minutes. For example, while an actor is conceiving a plan, his fingers and hands flutter nervously at his sides, and when the plan is formulated, he just thumps his fist against the palm of his hand with a resounding smack. When worried the actor will rub his hands together for several minutes.

Peking Opera's acrobatic fighting, whether between two parties or in a melee, is a skillful combination of martial arts and acting.

There are four roles in general: the male, the female, the "painted face", and the clown, which are further classified by age and profession. *Sheng* or male roles can be divided into three categories: the old, the young and the martial arts expert. *Dan* or female roles includes the young and the middle-aged, the innocent and dissolute, girls with martial arts skills and old women. *Jing* or painted face roles are always played by frank and open-minded men with brightly colored faces. *Chou* or clown roles are marked by a dab of white on the ridge of the nose. This character is sometimes positive, kind-hearted and humorous, but sometimes negative, crafty, malicious or silly. Each role has its fixed singing and acting styles.

Like the acting and singing, the makeup is stylized, inspired by the masks worn by dancers in Tang, Song and Yuan dynasties operas. The makeup highlights and exaggerates the principal features of the characters.

For the painted face role, the color of their made-up faces can be an indication of their characters or personality. Red indicates uprightness and loyalty; white is craftiness and cunning. Blue indicates a vigorous, courageous and enterprising nature while yellow shows an intelligent character, but a less extroverted one. Black shows a sound and honest character while brown is often the symbol of a stubborn and obstinate character.

The costumes are based on those of the Ming Dynasty, no matter when the story is set. The props can include a cloth wall, tents, parasols, whips, paddles and weapons. The props are realistic, but not so elaborate that they detract from the performance. Exaggeration and symbolism are characteristics of the opera. Holding a whip is enough to indicate an actor is galloping on a horse. A few soldiers on the stage may represent a whole army. An actor circling the stage suggests a long journey.

Often there are just a table and a few chairs on the stage. The description of many situations depends on the performance of the actors and actresses. In this respect, it is quite different from modern plays of the English languages for the lack of stage manager to tell the setting, the time and overview.

Opening a door, walking at night, rowing a boat, eating, drinking and the like are all demonstrated by the stylized movements of the actors and actresses. Performers also use their eyes and facial expressions to help convey the specific meaning.

In the past 200 years, numerous schools and celebrated performers have emerged. Many of them are emulated by modern-day actors and actresses.

Famous male actors include Tan Xinpei, Yang Xiaolou, Yu Shuyan, Ma Lianliang and Zhou Xinfang. The most famous actors who played female roles are Mei Lanfang, Shang Xiaoyun, Cheng Yanqiu, Zhang Junqiu and Xun Huisheng.

Peking Opera represents an important part of Chinese culture and has become a refined form of art as a result of the hard work of hundreds of artists over the past two centuries.

Famous Opera Synopses

Banquet at Hongmen(*Hongmen Yan*): A mix of attempted murder and political intrigue, this opera pits powerful warlord Xiang Yu against Liu Bang, the future emperor of the Western Han Dynasty(206 BC- 24 AD). Xiang invites Liu to a banquet at a place named Hongmen in an attempt to murder him. Getting the murder intelligence in advance, Liu's officers help Liu crush the conspiracy.

Battle of Chibi(*Chibi Zhi Zha*): A traditional Peking opera adapted from "The Romance of the Three Kingdoms," this tells the story of a powerful army from the Wei Kingdom that is defeated at Chibi by the allied forces of the Wu and Shu kingdoms, led by Zhou Yu and Zhuge Liang, masters of military strategy.

(Peking Opera: "Introduction of Peking Opera" Internet)

Chinese Mythology Unit
Dragons, Ghosts, Superstitions and Folklore of China
(Asian Literature 1-76)

1. What happened when the dragon's eggs hatched?

2. How are Asian dragons different from Western dragons?

3. What is the difference between an imperial dragon and a regular one?

4. What did spiritual dragons control?

5. What is "China's Sorrow"?

6. What did dragons do in the winter?

7. What is the dragon's native element?

8. Who was Liu Ye? his adventure?

9. Who created the first humans?

10. What were the three benevolent spiritual animals?

11. What did Lu Kuei Ming mean when he said, "The great whales in all the seas are not enough to satisfy the appetites of dragons"?

12. Why was Chien Tang placed in the palace dungeons?
13. What signified the

Chinese Mythology Unit
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Matching:

______1. legless, winged, banks of the Nile
______2. one pair legs, winged
______3. most widespread; sharp spines
______4. serpent with massive dragon head
______5. flightless, one pair legs--Central Asia
______6. winged, live in caves; falcon
______7. solitary suspicious beasts

A. the heraldic dragon
B. mountain predators
C. amphiptere
D. the quivre
E. the lindworm
F. cave dwellers
G. wyvern

True/False:
______8. The typhon had one thousand heads.
______9. Human beings cared a lot to find out about dragons.
_____10. All dragons looked and acted the same.

11. What vicious beast brought pestilence to Northern Europe?

12. What looks like a worm dragon

13. What beasts inhabited seas and rivers?

swamps?

protected the heavens?

governed the winds, clouds, rains?

governed courses, flow and banks of rivers?

14. What is the primal element for dragons who were primal beasts?

15. What are knucker holes?

16. What did the celestial dragons of China do?

17. What would happen if the weather makers grew angry?

18. What did every river in China have, and what did he/she/it do?

19. What made safe havens for dragons? What did water especially provide for the dragons?

20. On what did the mountain dweller Tatzlwurm feed on?

21. On what did the aquatic denizens prey?

22. The Chinese tried to keep what dragon happy--and how was this disastrous?

23. What was the job of the river lords?

"The Dragon of the Black Pool"

Vocabulary

1. shrine
2. ritual
3. prosperity
4. drought
5. plagues
6. pestilences
7. libations

Questions

1. What did the village people feel the dragon of the Black Pond controlled?

2. What did the village people bring as offerings to the dragon?

3. Who really eats the food brought in offering to the dragon?

4. What does the author seem to think about honoring this dragon?

Chinese Mythology Unit
Dragons, Ghosts, Superstitions and Folklore of China
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"The Shipwrecked Servant"

Vocabulary

1. immortals
2. typhoon
3. gourd
4. illuminated
5. ascertain
6. reprimanded
7. inveigh
8. fray
9. formidable
10. divinities
11. avert
12. strenuous
13. lustral
14. penitence

Questions

1. Why did Lan Ts'ai-ho need to build a raft instead of following the immortals?

2. Who did the Dragon-king suspect in the disappearance of Lan Ts'ai-ho?

3. What did the prince do that made the immortals catch him and hold him?

4. Why didn't Ao Ch'in, the Dragon-king, restore the servant and presents right away?

5. How did Tz'u-hang Ta-shih cause the Dragon-king to loose his magic powers?

6. Who won at the end of the story, and what did they win?

7. What are three characteristics of Ao Ch'in, the Dragon-king?

"The Dragon in the Pond"

Vocabulary

1. disciple
2. phoenix
3. exhorted
4. molested

Questions

1. How did Tao-ling know there were bad spirits in Yang Shan?

2. How did Tao-ling get rid of the wicked dragon in the pond?

3. Where did the salt-water well come from?

4. How did Tao-ling trick the women into going in the well?

5. What two benefits did the people of this district get according to this story?

Chinese Mythology Unit
Dragons, Ghosts, Superstitions and Folklore of China
(Asian Literature 1-76)

"The Dragon-king's Daughter"

Vocabulary

1. licentiate
2. repudiated
3. dishevelled
4. pitiable
5. elapsed
6. solitude
7. plight
8. gratitude
9. dynasty

Questions

1. What favor did Liu I do for the young woman tending goats?

2. Why wouldn't Liu I marry the daughter of the Dragon-king?

3. Why did Lui I's wives die?

4. Describe how the Dragon-king acts in the role of a father.

5. How did Lui I and the Dragon-king's daughter end up married when he said he wouldn't marry her?

6. What reward did the Dragon-king's daughter give Lui I?

Chinese Mythology Unit
Dragons, Ghosts, Superstitions and Folklore of China
(Asian Literature 1-76)

"The Spiritual Alligator"

Vocabulary

1. transformed
2. devastating
3. pursuit
4. reassumed
5. hastened
6. abade
7. vacate
8. subsequently
9. canonized
10. stereotype

Questions

1. How was Shen Lang able to marry Chic Yu, a human?

2. What problems did Shen Lang cause Kiangsi Province?

3. How does Shen Lang's behavior fit the Chinese stereotype of a water dragon?

4. a.How did Shen Lang get away?
    b.How did Hsu Chen-chun continue the chase?

5. What was left in the place of Shen Lang's home; and why is this a logical occurance?

6. What was Hsu Chen-chun's reward?

Chinese Mythology Unit
Dragons, Ghosts, Superstitions and Folklore of China
(Asian Literature 1-76)

"The Great Flood"

Vocabulary

1. attributed
2. inhabited
3. summit
4. desperation
5. vengeance
6. canopy
7. inundating
8. divinity
9. mortar
10. stereotype

Questions

1. What really made the chief angry about his defeat?

2. What did the chief do to try to beat the Queen and her army?

3. How does the Queen fit into the Chinese stereotype of a water dragon?

"The Marriage of the River-god"

Vocabulary

1. Monastery
2. disciples
3. magistrate
4. spectators
5. justify

Questions

1. Why did families move away from Yeh Hsien?

2. What did Hsi-men Pao say was wrong with the chosen girl?

3. Why did Hsi-men Pao say this about the girl?

4. How did Hsi-men Pao justify pushing the witch into the river?

5. What reason did Hsi-men Pao give for pushing all of the attendants and disciples into the river?

6. What really happened to the chosen girls?

7. How do you know the River-god (or dragon) wasn't mean? (Hint: what didn't he do?)

"Li Ching and the Rain God"

Vocabulary

1. obscure
2. hamlet
3. bountifully
4. pursued
5. vexed
6. anxiety
7. vermilion
8. convey
9. obliged
10. unaffected
11. appropriate
12. luxurious
13. radius
14. suffice
15. habitation
16. awed
17. league
18. mortal
19. rein
20. welts
21. incriminated
22. corridor
23. boisterous
24. combative
25. quelled
26. unsurpassed
27. attained

Project for this story:

Summarize the story and thoroughly describe the character of the dragon. Remember to compare and contrast this dragon with The stereotype of the Chinese water dragon.

The Dragon-kings

The Sea-dragon Kings live in gorgeous palaces in the depths of the sea, where they feed on pearls and opals. There are five of these divinities, the chief being in the centre, and the other four occupying the north, the west, the south, and the east. Each is a league in length, and so bulky that in shifting its posture it tosses one mountain against another. It has five feet, one of them being in the middle of its belly, and each foot is armed with five sharp claws. It can reach into the heavens, and stretch itself into all quarters of the sea. It has a glowing armour of yellow scales, a beard under its long snout, a hairy tail, and shaggy legs. Its forehead projects over its blazing eyes, its ears are small and thick, its mouth gaping, its tongue long, and its teeth sharp. Fish are boiled by the blast of its body. When it rises to the surface the whole ocean surges, waterspouts foam, and typhoons rage. When it flies, wingless, through the air, the winds howl, torrents of rain descend, houses are unroofed, the firmament is filled with a din, and whatever lies along its route is swept away with a roar in the hurricane created by the speed of its passage.

The five Sea-dragon Kings are all immortal. They know each other's thoughts, plans, and wishes without intercommunication. Like all the other gods they go once a year to the superior Heavens, to make an annual report to the Supreme Ruler; but they go in the third month, at which time none of the other gods dare appear, and their stay above is but brief. They generally remain in the depths of the ocean.

Dragons have long been a part of Chinese culture.

Chinese Mythology Unit
Dragons, Ghosts, Superstitions and Folklore of China
(Asian Literature 1-76)

Recommended reading: Cheng Manchao. The Origin of Chinese Deities. Beijing: Foreign Languages Press. 1995.

CHINESE GHOST STORIES--Myths and Legends

*Following background lecture there will be a quiz--study notes

"Chiang Chi's Dead Son," "Iron Mortar, the Wronged Ghost," "Saving Life," "Sharp Sword."

1. What are the characteristics of the Chinese ghost story?

"Su O, the Murdered Woman"

1. Again cite the qualities of the Chinese ghost story.

2. Can you remember any American ghost tales that are similar to this? Discuss.

"Saving Life," "The Truth about Ghosts," "Sung Ting-po Catches a Ghost," "Escaping Ghosts,"Li O Sent Back from the Dead."

1. Write a character sketch of one of the characters or ghosts from a story listed above.

2. Write your own short ghost story that uses some aspects of this unit's information. The story may be read orally in class.

Chinese Beliefs and Superstitions
(Lip 1-80)

Cosmogonic Fantasy

1. What are three Chinese origin myths?

2. In the Chinese Zodiac, what is your sign? attributes?

3. What is one legend about the origin of the sun and moon?

4. Describe the Chinese dragon.

b. Define geomancer:

5. Describe the phoenix and what it symbolizes.

6. Describe the unicorn and what it represents.

7. The tiger symbolizes:

8. Courts of Justice--Define Yama:

a. first court:

b. second court:

c. third court:

d. fourth court:

e. fifth court:

f. sixth court:

g. seventh court:

h. eighth court:

i. ninth court:

j. tenth court:

9. What is the ancient Chinese belief about the soul?

a. first week:

b. second week:

c. third:

d. fourth:

e. fifth:

f. sixth:

g. seventh:

h. burial customs:

10. What is divination?

11. Explain each of the following:

a. geomancy and the natural phenomena

b. geomancy and the landscape

c. Feng Shui and building location and design

d. Feng Shui and interior design

e. Feng Shui and burial grounds

12. Do your Chinese horoscope. Use charts B, C, D, E.

13. Read the dream interpretations. Which ones intrigue you?

14. What are the five elements? How are they used in fortune telling?
a.

b.

c.

d.

e.

15. Do you have any bad or good luck moles?

16. What does your face shape tell about you (according to Chinese superstition)?

17. Comment on the face reading (pp. 46-47). Does any of the superstition "fit" you?

18. What is your eyebrow type?

b. eyes?

c. nose?

19. Why is 5 a lucky number in old Chinese folklore?

20. Who was the Monkey King and what would he do for people?

b. Za Zha?

THE EIGHT IMMORTALS

21. How did the 8 immortals become immortal?

a. Han Zhong Li

b. Cao Guo Jui

c. Lan Cai He

d. He Xian Gu

e. Lu Dong Bin

f. Zhang Guo Lao

g. Han Xiang Zi

h. Li Tie Guai

22. Identify the following:

a. Tai Sui

b. administrators of seas, rivers, lakes:

c. Ministry of Thunder, God of Thunder

d. Goddess of Lightning

e. God of Rain

f. God of Wind

23. How do the old Chinese view charms?

b. spirits?

Birth and Marriage
24. How were sons protected?

25. Comment on marriage customs.

26. How is the New Year celebrated?

27. What and why is the Qixi Festival?

28. What and why is the Hungry Ghost Festival?

29. -the Chongyang Festival?

30. -the Dong Festival?

WORKSHEET ON POINT OF VIEW

The point of view of a literary work is the vantage point from where the author tells the story. These points of view are:

1. FIRST PERSON--The narrator is an active participant in the story. You should notice that first-person pronouns are used in the narrative portion of the story.

2. OMNISCIENT--The reader knows all of the thoughts, feelings, actions, and dialog of every characters. Third person pronouns are used in the narrative.

3. LIMITED OMNISCIENT--The reader knows the thoughts and feelings of only one character, possible two. Third person pronouns are also used in the narrative with this point of view.

4. OBJECTIVE or REPORTER--The reader knows no thoughts or feelings of any character. Again, look for the use of third person pronouns in the narrative.

Below is the same situation written from the four points of view. Read each paragraph and identify it.

A. A cute girl arrived at a party already in progress. A boy named Percy walked over to where she was standing, tapped her on the shoulder, and said, "What's happening, baby?" The girl just looked at him and didn't answer.

____

B. Wow! What a fox, thought Percy, staring at the girl who had just arrived at the party. Guess I'll turn on a little of the old Percy Calder charm, he thought, ambling over to where the girl was standing.
"Hey, baby, what's happening?" smiled Percy, tapping the girl on the shoulder. At first the girl gave him a startled look, then she just stared at the boy and said nothing.

____

C. Wow! What a fox, thought Percy, staring at the girl who had just arrived at the party. Guess I'll have to turn on a little of the old Percy Calder charm, he mused, ambling over to where the girl was standing.

"Hey, baby, what's happening?" smiled Percy, tapping the girl on the shoulder.

For a moment Denise was startled. She turned toward the grinning face. Oh, brother, thought Denise. If there's one thing,I can't stand, it's a guy who comes on too strong. And this guy really thinks he's super special.

____

d. I had just arrived at the party. I was standing there, just sort of sizing things up, when all of a sudden this guy tapped me on the shoulder. "What's happening, baby?" he said. For a moment I was startled. Then, I took one look at the guy and realized he was one of those phony, pushy types.

Chinese Short Stories: Discussion Notes

"Gold Carp's Pleated Skirt" by Lin Hai-yin
"His Son's Big Doll" by Huang Ch'un-ming
"Vase" by Ou-yang Tzu
"Generosity" by Zang Tianyi
"Slaves' Mother" by Rou Shih
"Kevin" by Catherine Lim
"The Reporter" by Catherine Lim
"The Jade Pendant" by Catherine Lim
"The Last Train" by Lao She
"The Child Pedlar" by Feng Peng
"The Child Bride" by Hsiao Hung
"King of Trees" by Ah Cheng

Compiled in Asian Literature: "Mythology, Short Stories, Drama and Poetry."

Asian Literature--Chinese Short Stories
Discussion Notes

"Gold Carp's Pleated Skirt"

1. Why did Shan-shan say, "Ah, wouderful! So wonderful!"

2. Describe the skirt in detail.

3. To whom did the skirt originally belong?

4. What did Shan-shan want to do with the skirt?

5. Why did Papa say, "Why did you tell the child such an inconsequential thing?"

MAGPIES ON A FLOWERING PLUM

6. What connection did Gold C arp have with the Hsu family?

7. What did Mrs. Kung suggest doing with Gold Carp? Why?

8. Why was Mrs. Hsu receiving congratulations?

9. Why did Gold Carp consider herself lucky?

10. According to the family, what must Chen-feng (Gold Carp's son) do?

11. Why did Mrs. Kung ask, "Who's going to wear this skirt, anyway"?

12. Why did Gold Carp now think that she could wear this skirt?

13. Why was Mrs. Hsu upset at the end of December?

A TEN YEARS' ABSENCE

14. Why was Chen-feng returning from Japan after 10 years?

15. Why was Chen-feng upset with his family?

16. Where was Chen-feng's wife while he was in Japan?

17. Gold Carp's death deprived her of what opportunity?

18. What day was Chen-feng convinced would come?

19. Why did Chen-feng wail, "Just once! Just once!"

THE THING DOESN'T MATTER MUCH NOW

20. Does Papa truly empathize with his mother and her plight?

21. Were women treated with respect during the 1930's and 40's in China?

22. Are men sensitive to women's issues and feelings in this story? Discuss.

23. Why is it difficult to like Mrs. Kung and Mrs. Hsu?

24. What does the pleated skirt represent to Gold Carp?

25. Will Shan-shan ever understand the conditions under which her grandmother lived?

26. How are marriage partners chosen?

"His Son's Big Doll"

1. What job did K'un-shu have?

2. What was K'un-shu's opinion of his job?

3. What did this job mean to his wife, Ah-chu?

4. How did K'un-shu pass the time while on the job?

5. Describe the streets on which K'un-shu worked.

6. How had the crowd reactions to him changed from when he first started?

7. Why did K'un-shu say, "Stop it or I'm going to hit you!"?

8. Why did Ah-chu, with Ah-lung (her baby boy) on her back, search for K'un-shu?

9. Why didn't Ah'chu talk to her husband when she saw him?

10. Why was there no "eye contact" during Ah-chu and K'un-shu's reconciliation?

11. What significance does Ah-chu's statement have? She says, "Naturally you are his big doll."

12. If Ah-chu had gone to school, what would she have had to give up?

13. Why was K'un-shu disappointed with his job interview?

14. How has K'un-shu's job been changed?

15. Why doesn't K'un-shu tell Ah'chu of his new job?

16. Describe the husband/wife relationship. Is there a true sense of communication between them?

17. What is the significance of the closing line, "I want Ah'lung to recognize me. . ."

18. Why does K'un-shu spend so much time thinking about the past instead of the future?

19. What indicates that Ah-chu is the "traditional subservient wife"?

20. Does K'un-shu love his family?

"Generosity"

1. Describe the rickshaw puller.

2. Describe the rider.

3. Copy two quotations on pabe 103 which reveal the rider's majore interest. What is it?

4. Briefly describe the accident.

5. How does the crowd initially react?

    Of what is this symbolic?

6. What is the condition of the rickshaw puller?

    However, what is his major concern? Why?

7. What does the Westerner in the business suit believe? Of what is this symbolic?

8. Discuss the juxtaposition of the puller and the rider in the physical and mental terms.

What does this symbolize?

9. What is ironic about the ending?

10. State a clear theme.

Support with evidence from the story.

11. Isthe rider a high-context or low-context person? What characteristics make him so?

"Slave's Mother"

1. Describe the husband, "Yellow Fatty."

2. What is his solution to the family's poverty?

How does he shift the responsibility of that decision?

What are the specifics of the contract?

3. Who is Chunbao?

What happened to the child discussed in the flashback?

What aspect of early Chinese culture is evident here?

4. What theme does the wife express at the bottom of p. 49?

5. When the mother and child part, about what is the child concerned?

What is his mother's advice?

What aspect of early Chinese culture is evident here?

6. Briefly describe the situation at her new home.

7. What changes this situation?

Why does that cause conflict between the wives?

8. What custom is used when the boy-child is born?

What is he named?

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9. What maternal conflict is not created?

What conflict exists in the scholar's mind?

10. What made the woman feel "as if several cats were clawing and biting her insde and chewing up her heart"?

What does she do?

11. When the wife is forced to leave and then returns to her valley, what are her husband's welcoming words?

What do they suggest?

12. What does the last sentence suggest?

How does it reflect the Chinese concept of time?

13. State two appropriate themes from this work. Support your answers.

14. Why might the woman remain nameless in this work?

"Kevin"

1. Tell about your reactions to Kevin and his mother.

2. If you had been Kevin, how would you have reacted to Boon's proposal?

3. What are some of the rewards Kevin received for attaining high marks?

Who selected these gifts? What does this fact reveal?

4. How do you think Kevin's mother really feels about her son?

Give evidence to support your answer.

5. How does Kevin handle the stress placed upon by his mother?

6. We have learned that the use of sensory details enhance our appreciation of a literary work. Find three passages that offer a strong visual image of Kevin and write them here.

Find two passages that offer a strong visual image of Kevin's mother and write those here, too.

7. Do you think parents sometimes have unrealistic expectations for their children?

Of what importance are grades?

Should parents and teachers pressure students to excel in school?

Do you feel pressured by your parents? peers? teachers? others? How? How do you handle this stress? What does this story tell us about Kevin's dealing with stress?

"The Reporter"

1. What events arouse Mei-kin's curiosity about the dead lovers?

2. How do you think you would have reacted had you been standing near the bed in the hotel room viewing the bodies of the young people?

3. What two meanings might the engagement announcement have?

4. What details about Winston's and Maggie's lives does Mei-kin learn from her interview with Winston's parents?

5. How might the old adage, "Don't judge a book by its cover," apply to this story?

6. What is your impression of Mei-kin from the beginning of the story to p. 85 ending with the second paragraph on that page?

How does your impression of her change from p. 85 to the end of the story?

7. What is the point of view?

8. How accurate are first impressions?

9. What was your first impressioon of your best friend? Upon what information did you base your opinion? Has that first impression changed? If so, how?

10. Have you ever totally misjudged someone? What were some of the consequences?

11. Why might someone think that the double suicide of the lovers was romantic?

"The Jade Pendant"

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1. Describe the jade pendant.

2. What was the history of the pendant?

3. When was Lian Kim to receive the jewel?

4. How do you think Ah Soh feels about Mrs. Khoo after reading page 82?

5. What is probably wrong with Ah Soh's daughter?

6. For what will much of the money realized from the sale of the pendant be used?

Can you see a parallel between this and a tradition in the USA?

7. What was Mrs. Khoo's only other option for raising the need money?

Why didn't she want to do that?

8. What was Mrs. Khoo's reaction when she discovered the new owner of the pendant?

9. What is the point of view?

Could anyone else have told the story with the same ending?

10. What lesson about life does Catherine Lim want the reader to learn from this story?

11. How do you feel about a person who has the same values as Mrs. Khoo?

"The Last Train"

1. What is the occupation of the "boy" who is over 40?

2. The passengers feel mistreated and depressed because they have to be traveling on this particular day. What is the occasion?

3. Little Tsui is "pale yellow" and ill because. . .

4. Soldiers sho get on the train have packages which block the aisles. What is in the packages?

5. Why do the inspector conclude that there were no passengers in the second class?

6. Character study: Lao She creates characters in this story through the repetition of a few key traits. List several for each character.

Mr. Chiao:

Mr. K'ou

Little Tsui

"boy who was over forty"

7. Do you attribute the fire to fate or to human stupidity?

What events support your answer?

8. Tone: Use the following passages to analyze the possible reasons for the narrator's attitude toward the same or different attitudes/

"The whole charriage was transparent with light, and tongues of fire streamed away like streamers, a thousant torches burning brightly in the wind."

"It [the fire] was made with joy . . ."

"It was a lovely creamation . . ."

"From them [the carriages] a plume of blue smoke curled up--languidly and leisurely . . ."

9. Despite the horror of what happens, there are touches of broad humor here. Find at least two examples.

10. What is the tone of the last two paragraphs?

11. Why do you think the author chose this ending to the story?

Why is it almost expected?

Why is it a good or bad ending?

"The Child Pedlar"

1. Briefly describe the opeining scene at the employment agency.

Find imagery that conveys mood.

2. What is Li Ximei's problem?

3. What stipulation does her prospective employer make?

4. "Any decision must mean the loss of one or the other." What is significant about that line?

5. Why is the Foundling Hospital not an appropriate choice?

6. Whatg alternative does Zhi Mi suggest? Why is it a necessary one?

7. Discuss the bartering with the customer. What does the final price suggest?

8. What happens to Li Ximei?

9. What is your emotional reaction to the story? What would you have done? Are there similar situations in the USA?

"The Child-Bride"

1. What point of view is used? Why is that important?

2. Explain the custom of the child-bride.

3. Why does the child-bride not live up to the expectations of the Hu family?

4. Why does the Granddad go to the Hu house? What does the rest of the community feel?

5. Why is a sorceress called? What does sh do? What is the "real" problem?

6. What does the soothsayer prescribe? How does money enter into the prescription?

7. Why does the child-bride begin to "look like a spotted deer"?

8. Describe the ritualistic bath. What are the results?

9. What is the "proxy doll"? What is its purpose? How does the mother-in-law feel about the ritual?

10. What happens to the child-bride's braid?

11. What is the granddad's attitude toward the Hu family? What does he do about it? How is his lack of action important?

"King of Trees"

1. What is the setting of the story? According to pp. 48-50, what is the purpose?

2. List several helpful tasks Knobby performs. Why does he do so?

3. Li Li is the scholar of the group. What is symbolic of this?

4. What is a muntjac? Why is its appearance on p. 52 an example of foreshadowing?

5. What is Li Li's attitude toward his work? Is he admirable? Why is he not?

6. What skill does the narrator learn from Knobby? Why does Knobby share this?

7. Why does Knobby go up to the hill on p. 60? What occurs? What device is evident?

8. Six-Claws is reading a "feudal" book. Why were such books banned?

Who provided the sweets for Six-Claws? What does this suggest?

9. Briefly describe Knobby's army career. Why is he at the camp? According to p. 66, why is he in trouble again--this time in regard to the King of Trees?

10. Whyn the workers attempt to cut down the mighty tree, what does Knobby do? Does his attempt succeed?

11. What is then done to the mountain? What happens to the muntjac? Why is that symbolic?

12. Animism suggests that the items of nature--trees, animals, rocks--are filled with spirits that need to be worshipped because they in turn affect human life. How does this philosophy apply to this work?

13. What happens to Knobby? Where is he buried? What happens to his grave?

14. Do you have an item in nature that you especially admire? Why do you take care of it?

Modern Chinese Drama
Men and Women in Wild Times
by Ch'en Pai-ch'en

(Asian Literature: "China: Mythology, Short Stories, Drama, Poetry")

Act I, scene i

1. Describe the setting of the first scene. Try to capture the sensory details, especially sight and sound.

2. What technique does the author use to distinguish the main characters from the crowd.

3. Where are the "fifth class" riders on the train?

   b. What are their names?

   c. What does this reveal about them?

   d. Where is Ch'in Fan?

4. Describe the activity in the interior of the coach.

5. Why does the crowd inside the coach become perturbed?

6. Describe Hsü Shao-Ch'ing.

   b. What do his actions initially reveal about him?

   c. Who did he leave on the platform?

7. Describe Mrs. Hsü Shao-ch'ing. Her maiden name is Fang Mei-hua.

   b. Does Hsu initially help her up?

   c. What does this again reveal about him?

8. Describe P'u Shih-Chin.

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9 Describe Wu Ch'ue-P'ing.

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10. Why do Hsü and Mrs. Hsü plow through the train car?

11. What do P'u's speech patterns reveal about his character?

12. Describe Madam Bureau Chief.

    b. Explain her delightful props and entrance.

    c. How would you define her personality?

    d. Why did she bring a toilet seat?

13. How would you picture the crowd in its treatment of the main characters as the plot progresses?

14. Why does the author include the old man and the girl in this scene?

15. What is Wu Ch'iu-ping's opinion on the people's fleeing the war?

16. Describe Violet Wave.

    a. What do her lines reveal about her?

17. How are the worker and refugee shown as [illegible] and common?

18. Violet, P'u, Wu, and Miao I-ou meet. How do the three deflate P'u's ego?

    b. Who is Wang Hao-jan?

    c. What had he been doing?

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19. How would you describe the Hsü's marriage? Cite evidence.

20. When P'u introduces the group to the old man, how does he show his egotism?

b. How does Hsü again reveal his personality when P'u offers Mrs. Hsü a seat?

21. The train pulls out. Again, what images do you get out of our main characters, especially as each says good-bye to Nanking?

b. Madame:

c. Violet:

d. Miao:

e. Wu:

f. Crowd:

22. A peasant woman loses her child overboard. How does she react?

b. Violet:

c. Madame:

d. What do you think of these characters?

e. What techniques in character development do you see the author using?

Scene 2

1. Describe the setting.

2. About what are persons A, B, C, D, and E complaining?

3. How does Madame reveal more of her character through dialogue, action and reaction of other characters to her?

4. Why are the passengers so skittish about sirens?

5. Hu decides to tell Hsu about his air raid experiences. How does Hsu react?

b. Violet?

c. Wang?

6. What do you think is the tie between Mrs. Hsü and Chin Fan? Cite evidence now and earlier in the plot.

b. What story does Wang tell about a raid?

c. What is Hu's reaction?

7. Miao does what when talking to Hsu?

b. What does this reveal about his character?

8. Mr. and Mrs. Hsü argue. How does he treat her?

b. Is she as "stupid" as he implies? Cite evidence.

9. Who is Yin-Fing

b. How do the other characters react to her?

c. Madame:

d. Hsü:

e. Hu:

f. Miao:

g. Violet:

h. Notably, which character does not show disdain

10. How do the characters show their hunger

11. Even when they enjoy the wine, how does Violet preach?

b. Maio:

12. **What is revealed about Violet's background?**

13. **How do the characters react when trying to buy bread?**

b. the results?

14. Wang Yin-Feng has food and water. How do the other characters react?

a. Madame:

b. P'u:

d. Hsü:

e. Li Man-shu:

15. Who is sent to get food from Wang Yin-feng?

b. Why?

c. How are the other characters embarrassed?

16. How do the characters show their "gratitude"?

b. Who really is shown in the best behavior?

c. Explain how this whole scene is ironic.

17. The train is bombed by Japanese planes. What do our "heroes" do?

b. P'u:

c. Hsü:

d. Mrs. Hsü:

e. Ch'in Fan:

*Act II is omitted. However, it is summarized in your play.

ACT III, Scene i

1. What is the setting?

2. What is revealed in the lines between Li, Wu, and P'u?

    b. Where is Ch'in Fan now?

3. For whom is Madame still looking?

    b. What vital information does Li hide?

4. How does Wu show his lack of concern?

5. What is presently the relationship between Mrs. Hsü and Ch'in Fan?

    b. How does Hsü combat this problem (with P'u's help)

6. P'u thinks Mrs. Hsü is crazy for leaving her husband. Why?

    b. What does this continue to reveal about this character's value systems?

7. Who show support for Mrs. Hsü?

    b. What is said?

8. Does P'u feel Mrs. Hsü can endure combat?

    b. Why do you suppose P'u really supports Violet Wave and Hsü?

9. What is Violet Wave trying to get Wang Hao-jan to do for her?

10. How is P'u using Hsü?

b. How is Hsü using P'u?

11. For what are the characters waiting?

12. Does Mrs. Hsü want to return to Hsu? Cite evidence.

13. How does P'u "mediate"?

b. For whom is P'u really concerned?

c. How is this ironic?

14. How has Hsü humiliated Mrs. Hsü?

b. Does she act on her emotions?

c. Are our "heroes" concerned about her?

15. What is revealed in the conversation between Li and Miao?

b. How does Li avoid his advances?

c. How does Miao get melodramatic?

d. Again how does Miao betray his position or act indiscreetly?

e. What does he reveal?

16. Violet Wave and P'u Shih-chin enter the room. What do Li and Miao do?

b. Describe Violet's attire and behavior.

c. What does P'u reveal?

d. How does Violet react?

e. For whom are they waiting?

f. Of what does Violet complain?

g. What interrupted their little exchange?

h. What is ironic about this?

17. What is humorous about the Miao-P'u/Li-Violet scene?

b. How does P'u try to manipulate Li?

c. Describe Miao's surprise.

18. Why did Madame really buy the charity newspaper?

19. Why don't the characters tell Madame her husband is in the same hotel getting married to someone else?

20. How do Hsü and P'u continue to use each other?

21. Where had Violet been?

22. What twist does Wang give the plot?

b. How do the characters react to the title?

c. Of what is Madame talking?

d. Hsü and Miao:

e. Violet:

f. Wu:

g. P'u:

23. Mr. Wang hands out the script. How does Wu digress?

b. P'u:

c. Miao:

d. Who does P'u feel should take the lead? Why?

e. Who does Miao feel should take the lead? Why?

f. What is foolish about their argument?

g. How attentive are the characters as they flip through the script?

24. Finally the characters comprehend the nature of this script. What is humorous here? Cite details.

b. Do they like the play? Explain.

25. How does Hsü take care of the play?

b. Again, how do these characters react to the charity newspaper seller?

c. How is this ironic?

26. Why do the characters ignore the air raid siren?

27. Mrs. Hsü comes back. How does P'u get rid of Madame?

28. How do the characters show their total lack of refinement?

29. Does Mrs. Hsü fight her husband?

b. Who wins?

c. How?

d. State the gist of their argument.

30. Describe the child.

b. How do the characters react to her? Miao:

c. P'u:

d. Wang:

e. Madame:

f. Wu:

g. Violet:

h. Madame again:

i. Mrs. Hsü:

j. Hsü:

h. Who is sincere?

i. For whom in all of this do you feel pity?

31. Why does the child leave?

32. Describe the scene when the bombs drop.

33. The little girl is killed. How do these people react?

b. Who is the only sincere character?

34. Where are Hsü and Mrs. Hsü going?

b. How does P'u react?

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c. Wang:

d. Li:

e. What does this show about them?

35. Who finally tells Madame her husband is getting married downstairs?

b. What is Madame's reaction?

36. Where is Violet going?

b. Wang:

37. How does Yin-Feng show she has a "heart of gold"?

38. Where is Miao going?

b. Wu:

c. F'u:

39. How does Ch'in Fan react to the news that Mrs. Hsü has once again left him?

b. Why has she done so?

40. In the end, do you feel any character avoided the satire of the author? Do you feel any deserved to avoid the sarcastic treatment?

41. Is this play a realistic picture of people during times of disaster? Explain.

42. What universal themes do you find in the plot?

43. With certain variations in setting, could this play take place in America? or perhaps in Tomah, Wisconsin? Explain.

44. If you were going to direct this play in an American theatre, who would you cast in each role? Why do you make the choices you do?

45. What is the author's tone in this play?

b. What technique does he use to maintain this tone?

ASSIGNMENTS AND ACTIVITIES

1. This play is obviously a satire of the people and their behavior during war. Find evidence of satire in the play and create an essay which first of all defines satire, then shows how it is used in the play. Include in your argument examples of and elaborations on the author's satirical technique. Purpose: to explain; Mode: exposition; Audience: your peers; Tone: formal or informal, humorous or serious; Format: 500 words, manuscript form with good introduction and conclusion, effective transitional devices and varied support.

2. Do a character sketch of your most memorable character in the play. Pull evidence to show the author's technique. There are many techniques at the author's disposal: character talking, acting, reacting--other characters talking about, reacting to--character in his surroundings, etc. Find examples of a variety of these techniques for support as you paint your character with words. Purpose: to analyze and describe; Mode: exposition with description; Audience: your peers; Tone: formal, serious or humorous; Format: 300 words, manuscript form with literary devices listed in number one.

3. There is one character in the play who seems to escape the author's acid pen. Given knowledge of the author's background, why do you think this is so? In an essay, prove the author treats this character with some respect, then elaborate about why he does so. Purpose: to persuade or analyze; Mode: persuasion or exposition; Audience: your peers; Tone: formal, serious or humorous; Format: 300 words, manuscript form with literary devices listed in number one.

4. You have been assigned to stage this play. Analyze the play. Assign actors/actresses to play the roles and explain in a short paragraph why you made each choice. Design your set. Make a list of necessary props and costumes. Block the play. Design your program, tickets, and other incidentals. What size budget will you need? Have fun!

These are possible testing devices the teacher can use in this unit. You could use all, some or none. It is very possible to write quizzes and exams to test the students. Personally, I prefer to test with essays, but I realize time doesn't always make the essay the best testing method!

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EDK JP

To: National Committee on US-China Relations

From: Richard S. Stewart, History Department Chair, Choate Rosemary Hall, Wallingford, CT. 06492

Re: Curriculum Development Project for the Fulbright Seminar Abroad, "China: Tradition and Transformation," July, 1996.

Date: November, 1996

Purpose: To develop a history unit on Ancient and Imperial China for the students in a new, full-year course that will be required for sophomores beginning next fall. I am teaching it now for the first time. The dates of the course are 1200-1920 but this is one of two units, the other being the Muslim world, in which I am introducing history prior to 1200 because so much of Chinese (and Islamic) civilizations' core ideas, values, institutions and folkways were established before that point. It turns out that 1200 is a better dividing point for European than for East Asian, Middle Eastern, and South Asian History. A student who did not take our Freshmen-level course (World History to 1200) would be short-changed on China and East Asia, which will be apparent from the actual syllabus that follows.

My curriculum project, then, is an actual course of study on China, from the Ch'in Dynasty to the Ch'ing. It is a special part of the World History course, and will draw heavily on my initial study of and travel in China. This "curriculum project," then, is a (featured) part of my initial couse syllabus for World History (Hi 210 at CRH). Slides of my pictures taken in China, and additonal slides of art and architecture from illustrated texts, will infuse this unit. I will be giving slide presentations based on my work at school and in the community.

History 210: World History, 1200-1930

Syllabus III for Fall Term and the Beginning of Winter Term, 1996:

Chinese Culture and Civilization

Mr. Stewart; November, 1996

This is both the syllabus for the end of the fall term, and also the first for the beginning of winter term, 1996-97. The first seven assignments will be covered in November and included on the fall term exam; the others will serve as the initial assignments for the winter term (after our return from Thanksgiving break on December 4).

The fall term exam is on Tuesday, November 26 at 8:00 a.m. in the WJAC. We will use our last class-day, on Thursday, November 21 for student-initiated review of themes and events of our units of study this fall.

This project also fulfills a requirement on my part to the federal government (the US Department of Education), and to The National Committee on US-China Relations. I must create a "curriculum project" as a requirement for my travel to China last summer in a seminar abroad for teachers sponsored by the Fulbright Commission.

During my time in China I tried to learn as much of the country's history as I could, and to collect artifacts of it: books, maps, pictures, pamphlets, brochures, lecture and site notes, and memories of conversations, for use in my teaching. The object in mind was to derive materials for and to gain a perspective on China that would best put my personal introduction to Chinese civilization to use in developing CRH's offering in World History.

1. **Contemporary China.** (Tuesday, November 12, 1996) Articles from Time Magazine special edition "China: The Next Superpower," May 10, 1993, pp. 34-48 on general changes in china since 1978, special articles on the Communist Party, the military, and the economy.

How is China developing as a "superpower?" Why is this important to the West?

What changes have occurred since 1978 (Deng Xiaoping's rise to power)? (Consider economic, social, cultural, political, military, and foreign affairs aspects.)

Is the Communist Party losing its grip on power? What are the dangers of this?

What is China doing with its military establishment, and why?

2. **Philosophy in China: Confucianism and Taoism.** Kagan et al, The Heritage of World Civilizations (vol. A, chapter 2), New York: Macmillan Publishing Co., 1994, pp. 49-56; Andrea and Overfield, The Human Record, Sources of Global History: Volume I, To 1700, Boston: Houghton, Mifflin Co., 1994, documents # 6,7, pp. 49-56("The Classic of History," and "The Classic of Odes.").

Who was Confucious? Who were his contemporaries worldwide? In what context were his teachings defined? How did he identify the qualities of a "gentleman" (p. 51)? How was this important in his value system?

What is the "Tao?" Can it be defined? How did Laozi describe it? How did Taoism complement Confucianism?

3. **Confucianism**. The Human Record (Vol. I), documents #24, 25, and 26, pp. 86-97 (Laozi, "The Classic of the Way and Virtue," Confucius, "Analects," and Han Fei, "The Writings of Master Han Fei."); Oliver A. Johnson, Sources of World Civilization, to 1500, Englewood Cliffs, N.J.: Prentice Hall, 1994, pp. 239-245 (Confucious, "Analects").

Use the "Questions for Analysis" that precede each document in The Human Record.

Could Confucious be regarded as an optimist on human nature?

What is a man's duty concerning "filial piety?" Why is this quality so important to Confucious?

Describe Confucius' views on good government. What were the responsibilities of the governed in his view?

How is man to improve himself?

4. **Taoism.** Johnson, Sources of World Civilization, pp. 246-264 ("Tao Te Ching," by Laozi--Taoism).

What does Laozi imply is the ideal way to conduct one's life? What does he imply about the role of government in peoples' lives?

Is there evidence in "Tao Te Ching" that Taoism "thrives on paradox?" Find examples of this in the text and try to explain them.

5. **China's First Empire: Unification by the Ch'in (Qin) 221-210 BC; the Former Han Dynasty 206 BC to 8 AD.** Kagan, The Heritage of World Civilizations (vol. A, chapter 9), pp. 255-265; The Human Record documents #35, 36, pp. 130-139 (Sima Qian, "The Records of the grand Historian"); Hammond-The Times Concise Atlas of World History (London, 1994), pp. 28-29.

What did the First Ch'in Emperor do? Where did "China" expand into?

How and why were the several walls of Northern China consolidated into one "Great Wall?" What had been the purpose of these walls from the beginning?

What was the purpose of the "terra cotta army?" Why was its discovery in 1974 considered remarkable? What does it tell us of early China?

Explain the "dynastic cycle." Why did the Ch'in lose the "Mandate of Heaven?"

Note (p. 261) how the Silk Road (starting at the ancient capital of Ch'ang-an) linked China to Ancient Rome, facilitating cultural exchange.

6. **The Empires of the Ch'in and the Han**. Robin D. S. Yates, "The Birth of Imperial China," in Murowchick, ed. China: Ancient Culture, Modern Land, (in "Cradles of Civilization" series) Norman: U. of Oklahoma Press, 1994, pp. 100-111. Suggest Michael Loewe," China's Growing Strength: The Han Dynasty," in China: Ancient Culture, Modern Land, pp. 112-124.

7. **Later Han dynasty (25-220 AD) and its aftermath; the growth of Confucianism and Buddhism in historical context.**

Kagan, Heritage of World Civilizations, pp. 263-272; The Human Record documents # 20, 21, pp. 72-78 (Buddha, "Setting in Motion the Wheel of the Law"--Buddha's first sermon; an excerpt from "The Discipline," a Buddhist text compiled a century after Buddha's death).

Is there evidence in your text and documents that the Chinese revered written history? What was the importance of it in Chinese civilization, and in daily life?

What evidence do you find of the "inventiveness" of the Chinese?

When and how was Buddhism introduced to China? How did it draw on Taoism? How did the historic spread of Buddhism after the fall of the Han dynasty parallel the spread of Christianity at the end of the Roman Empire?

8. **Buddhism.** Johnson, Sources of World Civilization, pp. 271-282 (Siddartha Gautama--Buddha--"The Foundation of the Kingdom of Righteousness;" "Portfolio III: Buddhism" in Kagan, Heritage of World civilizations (vol. A), Portfolio III, pp. 1-8, following page 336.

Here, Buddha's fundamental ideas are laid out ("The Deer Park Sermon"); be able to identify the Four Noble Truths, the Noble Eight-fold Path, and the Middle Way. How did his values derive from his own life experience?

How should one choose one's friends? What is happiness? How should one seek pleasure? How should one channel anger?

What do the different representations of Buddha suggest about his appeal? On Plate 7, is anything suggested about Buddhism's impact by the barbarian royalty's worshipping the Buddha? Which of these representations do you find most striking, and why?

9 **Comparative slavery**. Essay on "Ancient Slavery" in Kagan, Heritage of World Civilizations, pp. 274-277. A comparative consideration of slavery in Mesopotamia, Egypt, China, India, Greece, Rome.

Seven systems of slavery are discussed here. What distinctions are made in slavery systems regarding: the permanence of an individual's status as a slave, the permanence of a slave family's status, the harshness or leniency of the institution, the extent to which it was based on perceived differences between peoples.

For what reasons could a person be enslaved in China? Could slaves escape their condition as slaves? Is there a component of race discrimination in Chinese slavery?

10. **Re-establishment of Empire: Sui (589-618 AD) and T'ang (618-907) dynasties**. Kagan text, pp. 283-295 (volume A, chapter 10); The Human Record documents #51, 70, pp. 187-190, 259-263 (Han Yu, "Memorial on Buddhism," Poems by Du Fu on troubles in the late T'ang period); Hammond-The Times Concise Atlas of World History, pp. 50-51.

Video, "China in Transition: 581-1279," from "The World: A Television History," based on The Times Atlas of World History, Falls Church, Va.: Landmark films, Inc. 1994.

Do the T'ang years seem to have been especially vital and active ones? What did the Tang dynasty contribute to Chinese civilization (its legacy)?

How did Empress Wu (683-706) gain and hold power?

Identify the four tiers of China's defense/security policy in this period. Was diplomacy favored over armed conquest?

What was notable about the capital city of Ch'ang-an (now Xi'an)?

11. **Transition to Late Imperial China: The Sung Dynasty, 960-1270 AD.**

Kagan, pp. 295-302; The Human Record, documents # 71, 72, pp. 263-269 (Chen Pu, "The Craft of Farming"--The Dao of Agriculture in China, "A record of Musings on the Eastern capital"--Hangzhou in the 13th century); Patricia Ebrey, "The Golden Age of T'ang and Sung, in China ("Cradles of Civilization" series), pp. 134-144

Be able to describe the major changes identified in this period in : agriculture, technology and commerce, and government.

For what distinctive Chinese contributions to world civilization can China be credited?

Why did the government become more "autocratic?" What had happened to the "aristocracy" (any parallels to Europe)?

How important to China's government was the examination system and the scholar-gentry class?

How did Sung culture differ from Tang? Look at poetry and landscape painting.

12. **China in the Mongol World Empire: the Yuan (Mongol) Dynasty, 1279-1368.** Kagan, pp. 302-310; The Human Record documents #91-93, pp. 342-356 (Genghis Khan, "Letter to Changchun," William of Rubruck, "Journey to the Land of the Tartars," Marco Polo, "Description of the World;" Hammond-Times Concise Atlas, pp. 46-47. Recommend Elizabeth Endicott-West, "Invaders From the North," in China ("Cradles of Civilization" book), pp. 144-151.

Videos on reserve, "The Mongol Onslaught: 850-1500," from "The World: A Television History," and "China and Japan: 1279-1600" from the same series.

Does it seem strange that the Mongols developed such an extensive land empire--the most extensive in world history? What are partial explanations for their success?

Did Mongol rule (in the "Yuan" dynasty) continue a pattern by which China was occasionally controlled by non-Chinese?

To what extent did Mongols assimilate into China? Did the Chinese become more Mongol or the Mongols more sinicized?

How do you explain the revival of commerce, religion, and art in light of China's conquest by warrior-nomads?

Why did China remain fairly unified over the years while Western Christendom broke into many small states with distinct languages?

13. **Late Imperial China: The Ming Dynasty, 1368-1644.**

Kagan, pp. 585-595 (vol. B, chapter 20); The Human Record documents #98, 107, pp. 372-375, 408-413 (Zheng He's Western Voyages, Matteo Ricci's "Journals" on the Jesuits in China); Hammond-Times Concise Atlas, p. 51

Possible video to be shown, "China and Japan: 1279-1600," from the television history series.

From the Han to the Ming has Chinese culture shown more continuity than change, or vice versa?

What marked China's "3rd commercial revolution?" How was the Ming revival like that of the Han and the Tang?

How did Confucianism seem to reinvigorate the government/civil service? Has this proven to be of long-term importance to China?

Did the Emperor's powers continue to grow? How did the institution evolve?

14. **Late Imperial China: The Ch'ing (Manchu) Dynasty, 1644-1911.**

Kagan, pp. 595-601; The Human Record, Vol. I: To 1700, document #118, pp. 448-450 (Gu Yanwu, "A Letter to a Friend Discussing the Pursuit of Learning."--a Critique of Neo-Confucianism; The Human Record, Vol II: Since 1500, documents. #31, 56, pp. 125-129, 233-236 (Zhang Tingyu, "History of the Ming," Emperor Qianlong, "Letter to King George III"). Hammond-Times Concise Atlas, pp. 106-107.

Were the Mongols or the Chinese dominant in the government? Which was so in the daily life of the country?

Describe the relationship between the Mongol rulers and their Chinese subjects.

What were the achievements of the two main 18th century emperors?

For what was Zheng He notable? How China follow up on his journeys?

What were the origins of the Taiwan and Tibet issues? Why was foreign commercial contact limited to Canton?

15. **Comparative development in East Asia: China and Japan.** Kagan, pp. 601-622.

In Japan how did the Warring States era (1467-1600) differ from Tokugawa Japan (1600-1688)?

Did Japan tend to resist or encourage contact with other cultures?

Compare and contrast Japanese Confucian thought to China's, and to other aspects of culture such as literature and drama.

16. **Essay due:** write a 5- page essay in which you argue for the tendency of change or of continuity in two of these aspects of Chinese Civilization: a) the political system, b) imperial expansion and foreign affairs, c) economic and social life, d) culture and thought.

Including Asian Women Poets in the Teaching of History

A Curriculum Unit in completion of the 1996 Fulbright-Hays Seminars Abroad Program—China: Tradition and Transformation, by Steven C. Teel

Including Asian Women Poets in the Teaching of History

The following is a discussion pertinent to teachers who wish to incorporate literature, especially poetry, into their units on Asian history. While most of my work on traditional and modern Asia (China, Japan, and Korea) has been for ninth graders in a World History survey course, for the past several years I have offered an elective to juniors and seniors on East Asia. The focus has been on China and Japan, but I am now beginning to incorporate Korean history and culture as a part of a trilateral comparison. The following unit begins with a look at the traditional Confucian role of women in Korea. It is followed by lessons utilizing poems by historic and contemporary Chinese women.

Korean Women Poets

Prior to this lesson students have read selections from the philosophy of Confucius and Mencius and selected poems from Greg Whincup's The Heart of Chinese Poetry. Included in the appendix are some poems that we discuss. Students discover examples of restraint, modesty, suggestion, etiquette and other Confucian values that conform to what they have learned of Confucian ideals. Current interest in the work of Jane Austen has been helpful. I've shown brief clips of scenes from last year's BBC production of Pride and Prejudice to illustrate civility, restraint, and women playing by the rules of politeness in a European context. The night before this lesson I ask them to read the poems by Korean women also included in the appendix.

Students read this introduction: During the Koryo dynasty Korean women seemed to have enjoyed considerable freedom, greater status, and women's contributions were recognized to a greater degree than the Choson dynasty (1392-1910). For example, it became the practice to divide inherited property equally among male and female members of the family. Visits to Buddhist temples by all classes of women became quite common. A woman was awarded 300 sok of rice if she produced more than three sons who passed the state civil service exams. Widows without male offspring to support her, were expected to remarry even in upper class society. Unfortunately, some women of the scholar-official families seemed to have played active roles in promoting their husbands by visiting the residences of powerful high officials during the late Koryo early Chosen court. Soon after the establishment of the Choson dynasty, Nam Chae, the Inspector General, made a strong recommendation to the throne deploring such activities by the wives of officials. He asked the king to rectify this immoral situation by prohibiting women from visiting families other than their parents, siblings, and paternal and maternal uncles. This indeed was the beginning of the severe limitations on women's freedom during the Choson dynasty. Furthermore, it seems that particularly following the Manchu invasion of China in 1644, Korean leaders came to perceive themselves more and more as the custodians of true Confucian virtue. How this mission played out in the lives of upper class Korean women is the subject of this lesson.

According to Yi Ik, a much respected Confucian scholar of the eighteenth century, "Reading and learning are the domains of men. For a woman it is enough if she knows the Confucian virtues of diligence, frugality, and chastity. If a woman disobeys these virtues, she will bring disgrace to the family."

The sixteenth century Book of Admonition to Women of the Inner Court, attributed to the famous Neo-Confucian philosopher Yi Hwang (1501-1570), outlined what was a somewhat more liberal expectation of the upper-class ladies:

Ladies should be able to compose poems, do calligraphy, read the History, Lesser Learning, and the Admonition to Ladies, and be able to recognize the names of kings and ancestors. However, excessive skill in writing or brilliancy in poetry is rather like *kinyo*, and not what is expected of well-born ladies.

For these ladies the "Three Tenets of Obedience were: obedience to her father before marriage, to her husband after marriage, and to her son after the death of her husband. The "Seven Evils For Expelling a Wife" were: 1. disobedience toward parents-in-law; 2. bearing no son; 3. adultery; 4. jealousy (of concubines, etc.); 5. hereditary or incurable disease; 6. garrulousness; and 7. theft. For the first nine years of marriage the proper lady was expected to display complete subservience to her husband's household, to be deaf the first three years, the next three years dumb, and the next three years blind.

Of course, under such rules young women did not receive a formal education. Any gifted women who acquired knowledge of reading and writing and made any display of their learning were considered impolite (possibly upstaging their husbands?) and termed "problem women".

Students discuss in small groups and then for homework write answers to the following questions:

1. How might a woman have acquired knowledge of reading and writing and become well educated in spite of these formal restrictions? Who might have taught her? Why?

2. How do the Confucian civil service exams as adapted to Korean government affect this unequal relationship between men and women? In what ways do you think this would affect relationships between brothers and sisters?

3. How does a lady bring honor and legitimacy to her husband? What apparently is the one role in the household that only she can fulfill?

These ladies were for the most part publicly invisible. While lower class women would be with their husbands in the fields, upper class women were restricted to the inner compound of their homes. With their father or husband's permission, they might visit relatives, attend weddings, or go on an annual spring picnic (when the azaleas bloom). Otherwise their entire world was the inner courtyard. Anytime they were in public, the women were expected to completely cover their bodies, including a hat an veil.

I now ask one student to read aloud the Kyubang kasa ("inner room poems") Part I on the poetry handout that the students read the previous day. We then discuss the following questions:

1. What is the purpose of the first poem? Imagine how close the women must be to each other and what a momentous day this is. These poems were written by hand on paper and handed down from mother to daughter.

2. What is the subject of the second poem? What other subjects do you think were included in the poem? Imagine the anticipated and realized joy felt by these women as they prepared their foods for their day of freedom!

(Students are asked to complete the poem for homework and share their results the next day. As inspiration, compare these poems with opening pages from Naguib Mahfouz's Palace Walk and Palace of Desire which I have enclosed in the appendix. Here is the beautifully described restricted world of an Egyptian woman at the turn of the century and how she has adapted to seclusion.)

I now ask three students to read aloud the Kyubang kasa—Chat'an (Songs of Self-Complaint) from Part IV of the handout. We then discuss these questions:

1. Why is marriage so important to the woman referred to in the first poem? What would life be like for an old maid? For a teenage widow? If she were to marry, why would marriage likewise be important to her husband?

2. What has happened to the woman in the third poem? Why do you think she does not remarry? Eventually in the discussion I relate the fact that upper class widows would rarely remarry and if their husbands died at a young age their loneliness might last decades. If a young widow did remarry, her sons by that marriage could not take the all important civil service exam, thus reducing considerably her attractiveness as a potential wife.

Now imagine the courage and audacity of a gifted "problem woman". Such a person was Ho Nansorhon. She was the spirited, beautiful daughter of a sixteenth century, high ranking scholar-official. It was a talented literary family. Her brother wrote the first Korean novel. Her own poetic gifts had been recognized from early childhood and she had been personally tutored by one of the highly praised poets of the age. Such a woman could hardly remain silent and content herself with being an obedient daughter-in-law and wife, foregoing any truly creative literary outlet. To make matters worse, her husband appears to have been an intellectually inferior man who utterly failed to appreciate her as a woman, wife, or gifted poet. Her own prominent family had suffered from the political intrigue and factionalism at the court. Her father and older brother were forced into political exile. A younger brother was such a free-spirited iconoclast that he promoted the cause of illegitimate children. Implicated in a mutiny, he was executed. As each of her children began to die and ruin of her father and brothers complete, she became more and more unhappy. She died at the age of twenty-seven, preceded in death by all her children.

Students now read aloud and discuss her heart-breaking poems from Part II of the handout.

Finally, students read aloud the poems by Hwang Chini in Part III of the handout and discuss the following questions:

1. The author was a kisaeng, or entertainer. Who is she entertaining? From what social class do you think she came? Why? How do you think she learned to read and write? Why would she be expected to read, write, and converse skillfully on literary themes? What other freedom do you think she had compared to most upper class women?

2. What special problems of a kisaeng are suggested in Hwang Chini's poems? In what

ways would she find unhappiness if she were to fall in love with one of her patrons?

3. If one of her patrons were to make her his concubine, how would their relationship be different from his marriage to his wife? Could the former kisaeng have children? Could her sons take the state examination?

The lesson is then concluded by viewing beautiful slides (acquired from the "Profusion of Color" exhibit at the San Francisco Asian Art Gallery in March 1995) of Korean bridal and shaman dresses as well as a number of pojagi (cloth wrappers). I discuss marriage customs, and the culture of gift-giving in Korea. The importance of embroidery and the hopes of mothers for their daughters' future happiness are emphasized. The 19th century pojagi of upper class women is contrasted with the pojagi of lower class women (whose work involves less embroidery and takes on characteristics of American quilting. The geometric patterns of the silk patches occasionally take on the look of a Paul Klee abstract painting and sometimes their works show a totally incongruous and unexpected use of color or shape that reveals a desire to break out of the confines of their circumscribed lives. This returns us to Confucian themes and permits further exploration of an important theme—the advantages of group cooperation versus the Western emphasis on individualism.

Chinese Women Poets

To the degree that the Chinese literati valued self-cultivation and an adherence to Confucian norms of behavior, the potential role of the upper class mother in moving her sons along the right path by involving herself in their education would seem to be in conflict with the notion of the "problem woman" expressed in Korean practice. Since a classical education was seen as essential preparation for a moral life and government service, an ignorant woman could scarcely be of much help. A remarkable exception to the general subordination of women characteristic of much of Chinese history is illustrated in the life of the Han dynasty poet and painter, Ban Zhao (honorary name, Cao Dagu). Her life causes us also to reexamine how Chinese women themselves viewed their role and status in their contemporary society as opposed to our modern retrospective interpretations and assumptions about their "subordination."

The Ban family was prominent among the ruling elite of the Han dynasty. Ban Zhao's father was an historian who collected and edited historical materials and wrote commentaries on the effects of political decisions such as the reforms of Wang Mang. He and Ban Zhao's two older brothers supervised her extensive education in the classics.

She was married at the age of fourteen, but her husband died at an early age, and after living for a time with her mother-in-law, she left her husband's family for the more exciting capital city to be with her widowed mother and her older brother, Ban Gu, who in about 75 a.d. became a highly respected adviser to a new emperor. The brother probably assisted Ban Zhao with the education of her children. Ban Zhao herself became a renowned teacher of history, literature, the Classics, astronomy and mathematics. She was an active historian. She was also expected to pass on to her daughters and nieces the arts of household management and moral order within the family. Women in elite households wove their own cloth and made their own clothes. Here is a poem she wrote celebrating the art of needlework:

Needle and Thread

Chill autumn gleam of steel,
Fine, straight, and sharp,
You thrust your way in and gradually advance.
So that things far apart are all strung into one.
Needle and thread, your orderly traces
Seem to have no beginning, but join far and wide.
Going back, twisting, flaws are mended,
As smooth as the fine coat of a lamb.
How can we measure your work?
All of it makes your memorial stone.
You're found in the village home,
And in the great noble hall.

(all of Ban Zhao's writing as quoted in John E. Wills, Jr., Mountain of Fame: Portraits in Chinese History, Princeton University Press, 1994, Chapter 6)

Periodic political intrigues that attended the competition among concubines and their families over whose son would become the next emperor and efforts of young emperors to free themselves from these families made life at court precarious. Caught associated with a losing faction at court, Bao Zhao's brother Ban Gu was arrested, and she and her son sent into exile. Here are a few parts of a long poem lamenting threats to her family's reputation. Implied here is that a good name is more important than anything else:

Journey To The East

……………………………………
Dawn comes and still no sleep.
My heart slows and skips.
I pour a cup of wine to ease my thoughts.
Stifling my feelings, I sigh and blame myself.
……………………………………………………………
Longing for the capital I sigh in secret,
But it's a "small man" who cherishes a favorite place,
As the old books tell us.
……………………………
We come to Kuang, and my thoughts are far away,
Recalling how Confucius was in danger.
In that chaotic time the Way was lost,
And not even a sage was safe.
……………………………………
Honor, dishonor, wealth, or poverty cannot be sought.
Body straight, I follow the Way, and wait for better times.

She eventually returned to court, ironically, to assist in smoothing over relations between various ladies by teaching them virtuous conduct. The emperor also commanded her to come to the imperial library and use its documents to finish her brother's history. She completed her extraordinary life as a key adviser to a Dowager Empress who established a school in the palace to instruct sons and daughters of the imperial family. In all respects Ban Zhao counseled modesty, moderation in pursuit of power and influence, vigilance in attending to harmony in the household. She became a kind of enduring paragon for Chinese women as the custodians of such ideals. She wrote an extraordinary series of instructions on right conduct called Admonitions to Women. Here is a sample:

> Now look at the gentlemen of the present age. They only know that wives must be controlled and that [the husband's] rules and precedence must be established. They therefore teach their boys to read texts and commentaries. But they do not understand that husbands and masters must also be served, and that proper relationships and ceremonies should be maintained. But if one only teaches men and does not teach women, is that not ignoring the essential relation between them? According to the Ceremonies, children are taught to read beginning at the age of eight, and by the age of fifteen they should be ready for thoughtful study of the Classics. Why should [the education of girls as well as boys] not be according to this rule?

One of China's greatest women poets was the Southern Song writer, Li Qingzhao (born 1084 a.d.). Also the beneficiary of a good education, she and her husband were well-known antiquarians and together wrote a major catalog of art objects. As famous lovers, their life together was a model of harmonious affection. He died young, when they were both forty-six—she expressed her grief in moving poems.

> Six years after his death, living with her brother and his family near a place called Double Creek, she wrote these lyrics to a tune called **Spring in Wu-ling**:

> The wind is still,
> The earth smells sweet—
> The flowers all have fallen.
> As evening comes
> I tiredly comb my hair.
>
> His things remain
> But he is gone—
> Everything is over.
> When I try to speak
> Up well the tears.
>
> I hear it said that spring's
> Still at its height
> At Double Creek.
> I think of going to sail
> The light boats there.
>
> But I fear
> The "grasshopper boats"

At Double Creek
Could never move
So great a load
Of sorrow.

(Greg Whincup, The Heart of Chinese Poetry (Anchor, 1987), p. 121)

In happier times she composed these lyrics to a standard popular tune of the day. The Autumn Festival was the fortuitous ninth day of the ninth month of the old Chinese year (mid to late October by our calendar). The custom was to climb to a high place, drink wine, and compose poems. She wrote this while her husband was away from home:

Lyrics to the Tune "Tipsy in the Flowers' Shade"

Thin mist.
Thick clouds.
Sad eternal day.
Incense crystals melt away
In a censer
Like an animal of gold.

The Fair Season once again
Of the Autumn Festival
Deep in the night
The cold first reached
The jade pillow and silken curtains
Of my bed.

It is dusk.
I drink wine.
By the eastern fence.
A hidden fragrance fills my sleeves.

Oh, do not say
My spirit is not worn—
As curtains furl
In the west wind,
I am more withered
Than the chrysanthemums'
Yellow flowers.

(Greg Whincup, The Heart of Chinese Poetry (Anchor, 1987), p. 118)

Famous female writers such as Ban Zhao (Cao Dagu) and Li Qingzhao were recognized throughout Chinese history, but in the late 16th century and into the 17th century greater numbers of women begin to distinguish themselves as professional writers and "teachers of the inner chambers." This was true particularly in Jiangnan region in the 17th century Yangzi river delta. Increased commercialization of the Chinese economy in this area helps to account for this as does the Manchu conquest in 1644 that caused many scholar-official families to fall on hard times and opened up the possibility of female poets and painters aiding the families in eking out a living as artists and itinerant teachers, instructing the girls of elite families in the classics and the arts of painting and poetry. As bread-winners, their traditional female roles could be overlooked in the name of family loyalty; they gave allegiance to "Thrice Following" (the Three Tenets of Obedience) a new meaning and blurred the traditional separate spheres of male and female roles.

Not only did women writers who dared to publish their works face denunciation by men for plagiarism and immodesty, they were attacked as well by illiterate women who, feeling threatened, were often the strongest defenders of the old womanhood. Such ignorant women in fact were being shunned by educated men in Jiangnan cities at this time. One of the most famous of these female iconoclasts was the poet, writer, and life-long mother-teacher Gu Ruopu. For ninety years she inspired generations of female writers and inspired the Banana Garden poetry circle which constituted a public institution confidently promoting women writers. Like Ban Zhao she was a young widow and received a fine literary education in her youth. However, when her husband died, her aging father-in-law who was a renown writer in the capital, Hangzhou, gave her a man's literary education by systematically guiding her through the classics.

Gu Ruopu, now the surrogate son, did not disappoint. For her own elder son she created a "study boat" away from the distractions of the family home. As tutors worked with her boys during the day, she devoured the family library and shared in the evenings what she had learned with her sons. When an old illiterate woman chided her for her efforts, she responded with a poem outlining the arguments for and against female education. Echoing Ban Zhao's defense of women's education over a thousand years earlier, here it is:

> Since the first the Primal Forces were discrete
> and human relations engendered thus complete,
> men must be the arbiters of Right
> and in the home all virtuous women Chaste.
> But if we fail to take up poetry and prose,
> how shall we our natural gifts dispose?
> An elder woman ridiculed me for this:
> "You do not practice true and wifely ways,
> engaging teachers to instruct the girls,
> as if they sought to win the world's regard.
> They put aside our normal women's work
> and waste their efforts to recite and learn."
>
> Ban Zhao wrote the *Precepts for Women,*
> that we might know the code of proper conduct.
> I feel ashamed of my stupidity,
> unable to correct my faults,

yet I pity those today who cultivate
appearances; they're only pretty dresses.
Not treating moral training seriously
will visit shame upon the family name.
Bring girls together, let them study,
teach them to distinguish right and wrong.
Ask them to investigate essentials—
and Four Virtues, the Three Obediences—
make the ancient ways their standard.

(Gu Ruopu's poem as quoted in Dorothy Ko's Teachers of the Inner Chambers: Women and Culture in Seventeenth-Century China, (Stanford University Press, 1994), p. 164.

It is apparent that even while some women during these times were giving a new interpretation to traditional views of female education, many of these same women derived a pride and satisfaction flowing from their role in upholding the Confucian social and gender system. Fang Weiyi (1585-1668) was the daughter of a leading gentry family and was widowed at age seventeen. She returned to her family and remained single for the next sixty-six years. Her younger sister also remained a chaste widow for the rest of her life, and her martyred elder sister asked a maid to drown her in a pond when her husband died defending their city from the Manchus. The two sisters devoted their years to writing poetry, annotating books, and serving as teachers to boys and girls in the family. Here is a poem that Weiyi wrote for a widowed niece:

Be steadfast like a rock.
When your son completes his studies,
Your day of honor and glory will come.
Your unyielding integrity will shine in history,
Generations will emulate your motherly virtue.

How did the teachers of the inner chamber, professional women writers, and their men view physical beauty and its relevance to the role of women as moral guardians? Men seemed to emphasize the desirability of physical beauty all the more as a result of the blurring of gender distinctions occurring in their world; with women reading the Classics, publishing books, moving from household to household as teachers, in short, pursuing manly activities, it was even more important that they *look* more like women.

Ye Xiaoluan was a beautiful young girl who would spend whole days alone studying literature, writing poetry, practicing her calligraphy, and playing the zither. She died at the age of sixteen just five days before her wedding, never having set eyes on her husband to be. Her scholar-poet mother, Shen Yixiu, had this to say about her daughter:

"When you were thirteen, I took you to visit your uncle and he wrote you a poem praising your beauty. You were displeased [, saying that beauty does not distinguish a woman]. One early morning, I stood by your bed and saw you, face unwashed and hair uncombed, charming and graceful beyond belief. I teased you: 'You didn't like it when others said you're beautiful. But look at you, so pretty even ungroomed! Even I find you irresistible;

what will your future husband have to say?'"

Here is a poem by Ye Xioluan on the subject:

Feet

They say lotuses blossom as she moves her feet,
But they can't be seen underneath her skirt.
Her jade toes so tiny and slender,
Imprinting her fragrant name as she pauses.
Her pure chiffon skirt swirls in a dance,
Steadfast as the new moon.
Her light silk garment sways in soft, flowing motions,
As she kicks her jade hook halfway up.
[Consort Yang] left her stocking behind at Mawei,
Adding to the remorse of the Tang emperor;
At the banks of River Luo the goddess treads elegantly,
Bring sadness to Cao Zhi.

Here is another poem by Ye Xiaoluan on the subject of beauty:

The Full Body

They say as her shadow falls onto the pond,
Even waves are stirred by her picturesque countenance.
As she moves her steps toward the curtain,
The god of spring is startled that flowers have lost their
fragrance.
Beauty fills a beholder like a feast,
As no adornment of makeup can.
Frowns are all the more enchanting,
Without the ornament of powder and rouge.
As lotus clouds her two cheeks,
Her smile reveals bewitching dimples.
The plum blossom opens into five petals,
Its pure beauty is embraced inside.

Here is her mother's response to the poem on feet:

They say she leaves her footprint on the green moss lightly,
Only as she stands alone, lost in thought.
He hears the tinkling of jade ornaments from afar,
Only because she shifts her bound feet slightly.
The slender, slender feet, creating lotuses at every step,
The Duke of Donghun cannot but be indulgent.
The slim, slim socks as they move,
Inspire the pity of Cao Zhi in his verse.

As spring befalls the emperor's garden,
The fallen petals make a fitting companion.
As she walks the treasure house in the moon,
the fragrant greens become more lovely.

At this point it is useful to have students compare these poems with those of the Korean women read earlier.

1. How do these Chinese gentrywomen view their lives? How do they view footbinding?

2. How does the tone of these poems differ from those written by Korean women which you read earlier? Why do you think they are so different?

3. Read the poem by Ni Renji below. Compare it with the poem by Ban Zhao above. How do these women feel about their work? What do they seem to be getting out of it?

In 17th century China the commercialized economy had given some gentrywomen the freedom to engage in "manly" tasks such as scholarship and writing, as well as artistic pursuits. While this led to the hiring of lower-class women to tend to traditional women's tasks, some gentrywomen transformed tasks such as embroidery into a highly polished art form, admired and collected by men and women alike. A leading artist in this movement was Ni Renji (1607-85) who was the daughter of a scholar, received a classical education, and was widowed two years into her marriage. She became famous in Zhejiang province as a poet, traditional painter, and especially for her paintings made with needle and thread.

In the following poem she celebrates her mastery of this art:

The needle has a spirit [shen]
Apart from its outward traces.
Not fingers nor silk filaments,
But by a graceful power, a painting is done.

(Ni Renji's poem as quoted in Dorothy Ko's Teachers of the Inner Chambers: Women and Culture in Seventeenth-Century China, (Stanford University Press, 1994), p. 172).

Note the pride displayed in this poem. Whole schools of the embroidery art were created at this time. Many of these great painters in needle and thread were also accomplished poets. Here they are taking traditional female tasks, narrowly defined in the Confucian tradition, and creating a sphere of artistic accomplishment that is a marvel to all educated people at this time. These women were still at home, but they were seizing on opportunities offered by the urban society, such as education, to breathe their own new life into the old expected Confucian virtues. The satisfaction with their lives that is expressed in their writings reveals a rich women's culture and a strong community of friends.

I have found it particularly effective at this point to compare the Needle and Thread poem by Ban Zhao and the work of Korean women in creating the pojagi studied above with the vivid collective quilt "diaries" of 19th century American women. I utilize slides taken from the powerful Hearts and Hands: the Influence of Women and Quilts on American Society, (The Quilt Digest Press, 1987) by Pat Ferrero and Elaine Hedges. This work accompanies a touching film shown occasionally on PBS: the American Experience— "Hearts and Hands". The film vividly shows the expansion of 19th century American women's activities outside the home and how dramatically quilting reflected historical events such as industrialization and abolition, nurtured women's confidence, and came to express not only the condition of women's private lives or testaments to their domestic allegiance, but also helped women to expand their world and thus to negotiate their transition into modern times.

Like the American quilting groups in 19th century America, informal women's poetry clubs in Jiangnan evolved into "public" communities of women. Since women could rarely choose where they would live, the success of these communities depended on interest taken by the husband, male relatives and use of their connections. An excellent example of this is the help given by the husband of scholar-poet Shen Yixiu whose poem celebrating her daughter's beauty appears above. The loss of her daughters and deaths resulting from a series of epidemics in the late 16th and early 17th century, made her acutely aware of the need to conserve and transmit the writings of Jiangnan gentrywomen.

Here she poignantly asks her husband for help:

"Although our daughters have died, fortunately the world does not lack talented women who can write. It's a shame that most of their works are not being passed on. Take Yuan Luzhen, for example. She came from such a big gentry family in our city. It's pure luck that you once lodged in her family and found her manuscripts tucked away in a corner. We've kept them for ten years, and the world still hasn't heard about her. I once also heard that in Wuxing there's a woman named Wu who managed to publish her works. When I tried to locate them, I found that she had died and the volumes were no longer extant. Would you help me collect all of the unpublished writings by women scattered in this world? I'd love to edit them when I have the time. In ten or twenty years we can publish them. Wouldn't that be nice? But some women writers are already well known, and I don't want to waste energy on them."

(Shen Yixiu's letter as quoted in Dorothy Ko's Teachers of the Inner Chambers: Women and Culture in Seventeenth-Century China, (Stanford University Press, 1994), p. 215).

Shen Yixiu eventually did edit a collection of 241 poems by 46 female poets published by her husband after her death. In accomplishing this and in establishing a literary career of her own, Shen Yixiu remained a model domestic woman—submissive daughter-in-law, hardworking household manager, responsible mother. She had like so many other upperclass women in Jiangnan created a separate, creative and fulfilling sphere for herself and other women.

The history of China in the 19th century saw the Opium Wars, humiliating unequal treaties forced on the Middle Kingdom by Western powers, the Yellow River changing its course causing massive starvation, brutal fighting during the ten-year Taiping Rebellion which failed to topple the Manchus. The end of the century saw neighboring Japan, long considered by the Chinese a cultural inferior, culminating a national effort to modernize and industrialize by defeating China and beginning a colonization effort that would lead to the Second World War.

By the turn of the century, China also saw the establishment of a number of girls' schools, the influence of Western missionary teachers and of Chinese reformers, the founding of hostels for women and of clubs to promote the marriage of those with unbound feet, the return of the first Chinese women college graduates from overseas, the publication of magazines and newspapers focusing on women's issues, the translation of books and pamphlets about Western feminist leaders.

A fascinating product of this eventful cauldron of nationalism was the emergence of the feminist, revolutionary essayist and poet, Qiu Jin. Her writings decry footbinding and arranged marriages. She looked to celebrated women in Chinese history who took action to right wrongs. Her own arranged marriage contributed to her anger and unhappiness. In 1904 she left her merchant husband and her young son and daughter and took what money she could scrape together to join other young Chinese who were studying in modern Japan.

Here is a poem she wrote summing up her life at twenty-six:

Sun and moon have no light left, earth is dark;
Our women's world is sunk so deep, who can help us?
Jewelry sold to pay this trip across the seas,
Cut off from my family I leave my native land.
Unbinding my feet I clean out a thousand years of poison,
With heated heart arouse all women's spirits.
Alas, this delicate kerchief here
Is half stained with blood, and half with tears.

(Qiu Jin's poems are as quoted in Jonathan Spence's The Gate of Heavenly Peace: The Chinese and Their Revolution, 1895-1980 (Penguin, 1981), p. 85) Spence gives an excellent introduction to both Qiu Jin and the fine short story writer Lu Xun in this superb book.)

While in Tokyo, Qiu Jin had herself photographed in Western male attire (see appendix). Here is a poem she composed in reference to this picture:

Who is this person, staring at me so sternly?
The martial bones I bring from a former existence
regret the flesh that covers them.
Once life is over, the body itself will be seen
to have been a deception,
And the land of ours that has not yet emerged,
that will be real.
You and I should have got together long ago,
and shared our feelings;
Looking out across these difficult times our
spirits garner strength.
When you see my friends from the old days
Tell them I've scrubbed off all that old mud.

(Qiu Jin's poems are as quoted in Jonathan Spence's The Gate of Heavenly

Peace: The Chinese and Their Revolution, 1895-1980 (Penguin, 1981), p. 87)

Qiu Jin returned to China in 1906, became increasingly involved in revolutionary activity, and in 1907 was involved in the assassination of a Manchu governor for which she was arrested, tortured, and killed. Her life foreshadowed the outrage expressed by young, educated Chinese when they learned that their hopes aroused by President Wilson's idealism were dashed by the Treaty of Versailles which instead of returning of Shandong Peninsula German colony to China, saw it handed over to Japan.

Young students took to the streets in the 1919 May Fourth Movement which spawned a nationalism that found expression in writing that has been called "critical realism". It follows a long tradition of realistic Chinese fiction that emphasizes the didactic, moralistic, and reformist in an attempt to nurture concern for society and social justice. It began in the form of the short story. Its greatest writer, Lu Xun, spent a lifetime attempting to awaken Chinese people to the need for social reform.

He had this to say about the role of literature in this task: "To my mind, however, though all literature is propaganda, not all propaganda is literature.... In addition to slogans, posters, proclamations, telegrams, textbooks and so forth, the revolution needs literature —just because it is literature." (Lu Xun, "Literature and Revolution," written April 4, 1928, in Selected Works, 3rd edition (Peking: Foreign Language Press, 1980), Vol. III, p.27)

Here is Lu Xun's sarcastic idea of a perfect Soviet poem, where literature becomes the handmaiden of stifling propaganda:

Oh, steam whistle!
Oh, Lenin!

(As quoted in Jonathan Spence's The Search For Modern China (W.W. Norton, 1990), p. 412)

Before "critical realism" was strangled by the Chinese Communist Party, it found expression in poetry through such women writers as Bing Xin, who cherished individualism as much as Qiu Jin. As a student at Yanjing Women's University, she participated in the May Fourth Movement of 1919, began publishing short stories under her pen name (which means "pure heart"), and then became a pioneer of modern Chinese poetry in 1923 with her Myriad Stars and Springwater. In the same year she traveled to the United States where she completed a M.A. in English at Wellesley. While abroad she wrote the famous twenty-nine "Letters to Young Readers," generally considered the earliest children's literature in modern China.

Here is a poem she wrote on her voyage from China to the U.S.:

Paper Boat—Sent To Mother

I never throw away a piece of paper.
    I always save it.
I fold it into a tiny boat
    And cast it into the sea.

Some boats blow into a porthole;
Some get drenched by the waves and stick to the bow.
I still fold paper boats every day,
Hoping that one will float where I wish it to.

Mother, if you see a little white boat in your dream,
Do not think, startled, that it comes for no reason.
It was folded by your dearest daughter, with teary eyes,
Who begged it to sail across the miles with her smile and her sorrow.

(As quoted in Anthology of Modern Chinese Poetry (Yale University Press, 1992), Michelle Yeh translator and editor, p. 22)

Another woman who searched for a place for herself and her sisters in a new China was Lin Huiyin (1904-55). She was born into a gentry family, grew up in Beijing and had the most unusual opportunity to go to England with her father in 1920. She wanted to study architecture in America but majored in art because the School of Architecture at the University of Pennsylvania did not admit women. Nonetheless, she received her B.A., married a Chinese architect, and returned with her husband to China where they devoted their lives to the study and teaching of traditional Chinese architecture.

In 1932, at a dark and desperate time in Chinese and world history, she wrote of the stamina of her dreams:

Do Not Throw Away

Do not throw away
That scoop of passion from the past.
Even though passion flows softly like water
At the bottom of a cool mountain spring
In a pine grove on a dark night
And sighs an elusive sigh,
You must still preserve that truth.
The moon is still bright;
The lights below the hills are still on;
The sky is still full of stars
Hanging like dreams.
You ask the night for
Those words back—you must still believe
Their echoes
In the valley.

(As quoted in Anthology of Modern Chinese Poetry (Yale University Press, 1992), Michelle Yeh translator and editor, p. 30)

The growing strength and independence of women is seen in the powerful poetry of

Rong Zi. Born in 1928 into a Christian family in Jiangsu Province, she was educated in China and moved to Taiwan in 1949. She published the first book of poems by a woman in postwar Taiwan.

In this poem, giving a feminist voice to the limitations of physical beauty, she reconsiders the traditional role of the mirror in the lives of women like the poets Li Qingzhao or Ye Xiaoluan, women who are assumed to have typically sat alone in their boudoir, perhaps leaning on the window sill overlooking a beautiful yet confining garden, and pining for their absent lover or husband or wallowing in melancholy over lost love:

My Dresser Mirror Is An Arch-Backed Cat

My dresser mirror is an arch-backed cat
That keeps altering its pupils,
So my image changes like flowing water.

An arch-backed cat, a wordless cat,
A lonely cat—my dresser mirror.
The eyes round with surprise hold a mirrorful of dreams.
Flickering within?

My dresser mirror is a cat of fate;
Like a stern face, it locks my beauty
Within its monotony, my demureness
Within its coarseness. And now it has become as lazy and
Indolent as summer.

It has given up its rhythmic gait and is stranded there.
My dresser mirror is a squatting cat.
My cat is a mysterious dream without light or shadow—
It has never given me a truthful reflection.

(As quoted in Anthology of Modern Chinese Poetry (Yale University Press, 1992), Michelle Yeh translator and editor, p. 100)

Students may now examine the impact of the May Fourth Movement and other historical events on the self-representation of women in modern Chinese poetry.

1. Compare this poem by Rong Zi with earlier poems by Li Qingzhao or Ye Xiaoluan. How is Rong Zi's attitude toward physical beauty different from the attitudes of Li Qingzhao or Ye Xiaoluan? What words or phrases in each of their poems show these differences or similarities?

2. What happens to the "cat" in Rong Zi's mirror? What does this reveal about how she values her reflection?

With the coming of the Chinese Communist Revolution, the subversion of literature to socialist realism propaganda commenced. Chinese literature of the immediate post-Mao era is an outgrowth of May Fourth literature and is related to contemporary Chinese society in ways that parallel the relationship of May Fourth literature to the society of that era. Post-Mao literature also reflects the changes that have occurred in Chinese society since 1949, the changing attitudes toward those events since the death of Chairman Mao, and the new regime's increasing emphasis on economic modernization as the overriding goal of the Chinese revolution. The murderous decade of the Great Cultural Revolution replaced "critical realism" with "Revolutionary Romanticism" which parroted each twist and turn in the Party's political policies. In 1978, "Today" (Jintian), the first underground literary journal in the People's Republic, appeared and launched a style called by the authorities (alleging its obscurity and ambiguity) "Misty poetry" (Menglongshi). In 1980 the Party closed the journal down.

One of the most prominent female Misty poets is Shu Ting. Born in 1952, she was still in junior high in 1969 when forced during the Great Cultural Revolution to leave her middle class intellectual parents to work in the remote poverty-stricken countryside. Here she began to write. Her poems appeared in the underground literary magazine, "Today." She has worked as a laundress, factory worker, and construction worker. Here are some of her thoughts on being a poet:

I **am** an ordinary woman. I don't think there is any difference between the two, but of course society looks at them differently. Women poets are often expected to sacrifice many aspects of themselves as ordinary women. Yet because of the woman poet's social relationships, she has to play other roles. For example my husband wants me to be a good mother, a good wife, and a good daughter-in-law. And yet at the same time he is a literary critic he wants me to write. It is rather contradictory sometimes. I find it impossible to prepare a meal and write poetry simultaneously.

I normally write at night, after my son has gone to bed. Every time I write, the emotions are so intense I cannot sleep for the rest of the night. And yet I have to get up the next day at 6:30 and get my son ready for school. So there are conflicts.

Yet I realize that if I were just a working woman with fixed office hours—a nurse, a driver, or a teacher—I'd still be taking care of the family after work. In that sense there is little difference between me and any other working woman in China. The real difference is that they can forget about their work once they leave their work place, but because my work involves the emotions, it is not possible for me to say "Now I'm off duty"; you cannot just draw the line.

When I was a factory worker I could refuse to work overtime. After I came off the assembly line I was my own woman. Now my thoughts and emotions are inextricably linked with my family, which is why writing poetry has become very difficult for me. But I'm always telling myself that my problems are not unique—I am just an ordinary woman.

There is of course a basic difference between an ordinary woman and a woman poet; it is the latter's sensitivity to language. It is the same kind of difference which distinguishes an ordinary man from a male writer. It is my firm belief that what makes a poet is her command of the language. For me, writing poetry is not a matter of expressing my feelings, it is having the words to express them.

(Shu Ting, Selected Poems (Renditions Paperbacks, 1994), pp. 11-12)

Here is an example of recent Chinese poets' tendency, spawned by the trauma of the Great Cultural Revolution, to portray the negative aspects of social reality—what has been called the "literature of the scar":

called the "literature of the scar":

Assembly Line

On the assembly line of Time
Nights huddle together
We come down from the factory assembly lines
And join the assembly line going home
Overhead
An assembly line of stars trails across the sky
By our side
A young tree looks dazed on its assembly line

The stars must be tired
Thousands of years have passed
Their journey never changes
The young trees are ill
Dust and monotony deprive them
Of grain and colour
I can feel it all
Because we beat to the same rhythm

Yet strangely
The only thing I do not feel
Is my own existence
As though the woods and stars
Maybe out of habit
Maybe out of sorrow
No longer have the strength to care
About a destiny they cannot alter

(Shu Ting, Selected Poems (Renditions Paperbacks, 1994), pp. 33)

Shu Ting and other modern female poets seek to represent themselves quite differently from traditional poetic female conventions. Shu Ting wrote the following poem within a personal letter to a friend during the Great Cultural Revolution in 1977, not intending it for publication. When it finally was published, she suffered severe criticism. "I was accused of free love, of using people emotionally.... I had a terrible time because I was entirely unprepared for any of this. I was still working at the factory and I couldn't bear the way my co-workers looked at me. Imagine you have something which you hold precious, and a lot of people come and touch it with their dirty hands—that is how I feel about my early poems; I can't bear to reread them because of this." (Shu Ting, Selected Poems (Renditions Paperbacks, 1994), p.13)

In this early poem Shu Ting transforms the traditional image of a woman as a marginal vine (or steadfast rock in the second poem quoted below) clinging to a central stout male tree, symbols that can be traced to the Book of Songs (Shijing), of the eleventh to sixth centuries

B.C.:

To an Oak

If I love you—
I won't be like the trumpet creeper
Flaunting itself on your tall branches,
If I love you—
I won't be like the lovesick bird,
Repeating to the green shade its monotonous song;
Nor like a brook,
Bringing cool solace the year round;
Nor like a perilous peak,
Adding to your height, complementing your grandeur;
Nor even sunlight,
Nor even spring rain.
No, these are not enough!
I must be a kapok tree by your side;
Standing by you as a tree,
Our roots clasped underground,
Our leaves touching in the clouds.
With every breeze
We salute each other,
But no one
Will understand our language.
You have your trunk of steel and iron branches,
Like knives, like swords,
Like spears.
I have my huge, red flowers,
Like heavy sighs,
Like valiant torches.
We share the burdens of cold, storms, lightning;
We share the joys of mists, vapours, rainbows.
We may seem forever severed,
But are lifelong companions.
This is the greatest love;
This is constancy:
Love—
I love not just your robust form,
I love the ground you hold, the earth you stand on.

(Shu Ting, Selected Poems (Renditions Paperbacks, 1994), p.24-25)

"Goddess Peak" in the following poem written in 1981 refers to a famous rock shaped like a woman by the Yangzi River in Sichuan Province. According to legend, it is the transformations of a woman who stood pining for her absent lover day after day:

Goddess Peak

Of the many colored handkerchiefs waving at you
Which one was yanked back
To cover her eyes?
When the people scattered, who
Stood at the stern of the ship,
Her skirt flapping like tumbling clouds?
River tides,
        One high,
                One low.
A sweet dream left sweet sorrow behind.
In heaven, on earth, from generation to generation
Can the heart
Really turn to stone?

Along the riverbanks
A torrent of coneflowers and glossy privet
Instigates a rebellion.
        One would rather have a good cry on a lover's shoulder
        Than be displayed on a precipice for a thousand years.

(As quoted in Anthology of Modern Chinese Poetry (Yale University Press, 1992), Michelle Yeh translator and editor, pp. 186-87)

How do these two poems deal with romantic love?

1. In the poem "To an Oak", Shu Ting compares herself with a ceiba tree (the source of kapok). Why? How does this tree differ from the oak? How are they the same?

2. Why do you think she chooses to make this comparison?

3. "Goddess of Peaks" is a poem of contrasts. Which is preferred in the poem—speech or silence? Stones or flowers? Why?

4. What do the last two lines of "Goddess of Peaks" have to say about love and a woman's independence?

Another young poet who creates new images of Chinese women is Wang Xiaoni who was born in 1955. A native of Changchun in northeast China, Wang, like Shu Ting, was also relocated in 1969 to the countryside but allowed to remain with her family. In 1980 she worked at the Changchun Film Studio. Many gifted writers in China today have gravitated to writing for films and for television soap operas. While Wang Xiaoni is considered a Misty poet, her focus on the female psyche in more recent poems is closer to the poetry of the Newborn Generation. This poetry, largely privately published, has burgeoned since 1986 and moves away from the Misty poets' intense lyricism and dense imagery to narrative introspection of antiheros, usually urbanites struggling for survival in an irrational, hostile universe. In 1983 Wang wrote this:

Holiday, Lakeside, Reverie

By the lake the wind is gusty.
Perhaps I should not have put on a skirt.
Why does the wind make it flap?
If there were no people here,
How free I would be,
Leaving my hair, my skirt, to the will of the wind.

No, I will walk through the crowd nonchalantly.
Why should I be afraid
Of those eyes before and behind me?

(As quoted in Anthology of Modern Chinese Poetry (Yale University Press, 1992), Michelle Yeh translator and editor, pp. 213-214)

As we have seen, the traditional rendition of women in Chinese poetry has honored the ways in which women display their ability to cope with their time-honored roles and responsibilities. The woman's skirt flapping up in the spring wind and exposing her body was a convention suggesting the woman's suppressed sexual desire.

1. Compare Wang Xiaoni's treatment of this symbol with its appearance in the first line of Li Qingzhao's Spring in Wu-ling and the final seven lines of her Lyrics to the Tune "Tipsy in the Flowers' Shade". How is Li Qingzhao using the still spring wind and the furling of the curtain in the autumn wind?

2. How does Wang Xiaoni use the spring wind in a different way? What is she saying about women by using this traditional convention?

A bold innovator in undermining and satirizing gender stereotypes is Xia Yu who also writes under the name Tong Dalong. She studied film and drama at the National Institute of Art in Taiwan. Living in France, she composes poetry, essays, song lyrics, and stage scripts. Many of her poems belittle the role traditionally assigned to women. In her poem "Jiang Yuan", written in 1983, she mocks the way in which Jiang Yuan, mother of Hou Ji (Lord Millet), the mythical ancestor of the Zhou people, is relegated quickly to the background as the male Hou Ji proceeds to enrich the lives of the Zhou with marvel after marvel. The poem opens with a reference to the Book of Songs (number 238) which in the original says:

She who in the beginning gave birth to the
    people,
This was Chiang Yuan (Jiang Yuan).
How well did she give birth to the people?
Well she sacrificed and prayed

That she might no longer be childless.
She trod on the big toe of God's footprint,
Was accepted and got what she desired.
Then in reverence, then in awe
She gave birth, she nurtured;
And this was Hou Chi (Hou Ji).

Indeed, she had fulfilled her months,
And her first-born came like a lamb
With no bursting or rending,
With no hurt or harm.
To make manifest His magic power
God on high gave her ease.
So blessed were her sacrifice and prayer
That easily she bore her child.

Indeed, they put it in a narrow lane;
But oxen and sheep tenderly cherished it.
Indeed, they put it in a far-off wood;
But it chanced that woodcutters came to this wood.
Indeed, they put it on the cold ice;
The birds at last went away,
And Hou Chi began to wail.

Truly far and wide
His voice was very loud.
Then sure enough he began to crawl;
Well he straddled, well he reared,
To reach food for his mouth.
He planted large beans;
His beans grew fat and tall.
His paddy-lines were close set,
His hemp and wheat grew thick,
His young gourds teemed.

Truly Hou Chi's husbandry
Followed the way that had been shown.
He cleared away the thick grass,
He planted the yellow crop.
It failed nowhere, it grew thick,
It was heavy, it was tall,
It sprouted, it eared.
It was firm and good,
It nodded, it hung—
He made house and home in T'ai.

……

He reaped and acred.
Far and wide the millet pink and white
He carried in his arms, he bore on his back,
Brought them home, and created the sacrifice.

……

Hou Chi founded the sacrifices,
And without blemish or flaw
They have gone on till now.

> (Arthur Waley, translator, The Book of Songs (Grove Widenfeld, 1987), pp. 242-43.)

Jiang Yuan

She who gave birth to the first people
Was Jiang Yuan.
How did she give birth to the people?
She sacrificed and prayed.

whenever it rains
I feel
like copulating, propagating
descendants, spreading them
all over the world, with their own
        dialects
                clans
kingdoms

like a beast
in a hidden cave
whenever it rains

like a beast
using the human way

> (As quoted in Anthology of Modern Chinese Poetry (Yale University Press, 1992), Michelle Yeh translator and editor, pp. 226)

1. In rewriting the ancient legend of the creation of the Zhou people expressed in the "Book of Songs", what changes does Xia Yu make?

2. Who is responsible for creativity in her poem? Why do you think she restricts her references to creativity to the sexual act and physical birth? In East Asian poetry, rain and clouds frequently allude to sexual prowess (see the third poem by Korean kisaeng poet Hwan Chini in the appendix)

3. In the "Book of Songs" poem, what is Jiang Yuan praying and sacrificing for? Compare this with what Hou Chi sacrifices for. How does the difference enter into Xia

Yu's poem? What significance is there to the fact that following the epigraph to number 238 of the "Book of Songs" no capital letters are used except I beginning at line six?

Now listen to Xia Yu's 1982 satire of male-oriented stereotypes of women:

Common Knowledge

a woman
bleeds once
a month

understands the snake's language
is good at ambush
is not prone to keep appointments

(As quoted in Anthology of Modern Chinese Poetry (Yale University Press, 1992), Michelle Yeh translator and editor, pp. 226)

1. How do the first three lines of this poem differ from the rest of the poem? What assumptions are made about female biology? Who is really making these assumptions?

2. Recalling the role of the snake in the Garden of Eden, why do you think the paradox of a snake having "language" is invoked? What assumptions are made about the mind and emotions of a woman? Who is really making these assumptions?

3. Why is this poem called "Common Knowledge"? Who is the knowledge conveyed in the poem common to?

A more direct critical approach to the subject of patriarchy or revelation of misogyny assumed to be inherent in the male perception of the opposite sex may be found in the work of Jia Jia. Born in 1954, a native of Sichuan Province, she graduated from junior middle school in Chengdu in 1971, and in 1979 was transferred to the China Federation of Literary and Art Circles of Sichuan Province. She started writing poems in 1980 and has a collection of poems in the Newborn Generation style—River of Female.

Women of the Red Plain

Know
That waiting is your fate
Having waited through the season of summer
You begin to wait through the autumn days
The nomads' trail is turning browner day by day
But the men still have not returned.
Those unable to bear the loneliness
Married again
Married men who hate a nomad's life.

Know
That men never feel guilty for what they've done
to women
Born to roam on the grassland
They come and go as they please
He drinks (often gets into fights)
He dances (often till daybreak)
Married for seven days he leaves
Telling
The bride to give him a son
But still stiffening his face
As if she had given him a girl
He won't allow her to step into the house

Doesn't know
The waiting is longer than the grassplain
Doesn't know if she should give birth to another
nomad son
To cause some other woman
Grief.

(Julia C. Lin, translator, Women of the Red Plain: An Anthology of Contemporary Chinese Women's Poetry (Penguin Books, 1992), p. 45)

To get some notion of the variety of emotions and opinions within the female community of Chinese poets, compare with Jia Jia's poem an example of the work of Fu Tianlin, who was born in 1946, graduated from an electricity school in 1961, and worked in the orchards in the countryside while pursuing a literary career.

I Am a Man

If a sudden storm rises tonight
Don't be frightened, Mama.
I am the man in the house.
I'm already six years old. I am a man.
I can raise the long whip of my top
And chase
The naughty wind to the dark corner
And punish it to stand still there.

Today is not Sunday and Papa won't be home.
But don't you worry, Mama
I am a man.
I know how to use Papa's saw and axe
To split firewood for your stove.
Uncle says a man is great
And Mama you do have a man.

If you ever receive a wire
Sent from heaven,
That must be from your son, the great man
Who wants to pluck a bright star
To shine for you as you write deep into the night. (Julia C. Lin, translator, Women of the Red Plain: An Anthology of Contemporary Chinese Women's Poetry (Penguin, 1992), p. 36-37)

The poetry of love is probably the oldest known to humankind. Poet Liu Yali has this to say about the inspiration for her poems:

"I was born in the early 1960s and spend my childhood in loneliness and poverty in a row of cave dwellings on the Loess Plateau in northern Shaanxi. Both my grandfather and father were renowned political personages in the county town. Among the six children in my family, I was the only girl and the fovourite of my parents. But at the same time, as a girl I was subjected to especially strict discipline; I was not allowed to wear bright-coloured clothes nor to have contact with boys in my class; I had to be home after nine o'clock in the evening. Once I was playing outside with a neighbour's daughter and did not get home until ten o'clock, oblivious to the fact that my father was waiting for me in the courtyard. When I finally arrived home and made to pass him full of fear, he caught me by the arm and slapped my face furiously. I can still feel the pain on my face when I recall the scene today although twenty years have gone by since that night. Such undue emphasis on discipline led me to escape in fantasies; it was a very important reason why later I took up a pen to write poetry.

"In the mid-1980s, while I was in university in the desert beyond the Great Wall, I would put aside my dull, dry study of physics and go and lie on a high sand dune behind the university where I would avariciously read books on literature like On Rodin by Rainer Maria Rilke, and The Second Sex, a collection of theses by Simone de Beauvoir. It was also at this time that I fell in love with a teacher who taught Chinese in the university. He was an honest, talented and handsome young man with curly hair and a beautiful beard. We loved each other dearly. Although he was two years my junior, he treated me as if he were an elder brother, helping me in whatever I did, so we became two upstarts in the spiritual world. Such love awakened my womanhood which had been slumbering for so long. With happiness surging inside I looked at the world with eyes brimming with sweet tears and began to take up my pen to write poetry. But as a college student who was majoring in physics I knew not a thing about the techniques of writing poems at that time. All I knew was that only writing arranged in such lines could convey my inner world and the rhythm of my life.

……………………………………………………………………………………

"Later, when I married, became a mother and found myself in a taxing job, I acquired a better understanding of being a woman, and when I began to write about women, I took the whole of society, reality and history into consideration, employing these as the background for my writing. During this period I produced an important series of poems under the title "Feminine Soliloquies", in which I used the language and true feelings from my own heart to portray the whole process of the changes that takes place in a woman's development.

……………………………………………………………………………………

"I am a woman who is made beautiful and noble by love, which is the very source of my life. It was love that unlocked my potential and became the subject I could never finish writing about……………………………………………………………………………………

"I came to realise that poetry and real life are in fact the same thing. They are not a

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"I came to realise that poetry and real life are in fact the same thing. They are not as someone once asserted, one flying in the sky whilst the other creeps on the earth. Poetry is not for accusation, denunciation, or giving vent to grievances, but for portraying truthfully and objectively human beings who struggle to survive in the world, to help them take an understanding and sympathetic attitude toward life.

……

"Poetry is but myself in another form. One day I will die, but my poems will remain. From the poems I have written, later generations will see the path I have taken and understand my nature."

(quoted from "How I Began to Write Poems" as translated by Xiong Zhenru in "Chinese Literature" (Vol. 3, 1996), pp. 155-56.)

Here is an example of Liu Yali's romantic work from "Feminine Soliloquies":

Sleepwalking

The sunlight at noonday
Builds up a storm in my body
With irresistible force
It wrecks all my usual expressions
I chirp like a bird, transparent all over
Nobody will recognize me again

The after glow drips away like blood
In the air floats the murmuring of a dream
My thought, from a faraway place
Discharges a sharp lightning
And, with my eyesight as a chisel
Bores a rugged hole in the wall
I escape through the hole
Removing my clothes piece by piece
Tearing myself with cuts and scratches
I knock on a grey door and it opens
Madly I kiss the man I love
Shouting: I love you, I love you

My senile father
Has weathered gradually in the lapse of time
Into an advice, a maxim
I am confident as the white poplar
Amidst the ghostly drifting footsteps
My voice alone is heard
Cutting the sky into a spasm of screaming
I display to the world my sublime charm
It joins the beauty of the wind and sunlight
I stand on a high mountain peak
Singing quietly a sweet serenade

It makes the world wipe away its glazes
In front of my stark-naked soul

Women all want the trappings of security
Enlightened by a flower, a bird in flight
I walk out of the frame of my body
Dancing and singing heartily all along
When the world scolds me with alarmed glares
I reply: I am sleepwalking

(quoted from "How I Began to Write Poems" as translated by Hu Shiguang in "Chinese Literature" (Vol. 3, 1996), pp. 148-49.)

With the revival of "Today" in Norway following the Tiananmen massacre and the creation of a poetry quarterly "First Line" (Yihang) in New York, Chinese writers in exile, male and female, are entering into a dialogue with poets who remain in China to continue the growth of the art in China and Chinese communities throughout the world. They continue to sing their songs.

Appendix

1. Poems from The Heart of Chinese Poetry, translated by Greg Whincup, (Anchor, 1987). pp. 3-8 and pp. 101-109.

2. Poems from "Profusion of Color" Teacher Workshop, Asian History Museum, San Francisco, translated by Kichung Kim.

3. Selections by Naguib Mahfouz from Palace Walk (Anchor, 1990) and Palace of Desire (Anchor, 1991).

4. Picture of Ban Zhao (Cao Dagu) from Dorothy Ko's Teachers of the Inner Chambers: Women and Culture in Seventeenth-Century China, (Stanford University Press, 1994), p. 127.

5. Picture of Qiu Jin from Jonathan Spence's The Gate of Heavenly Peace: The Chinese and Their Revolution, 1895-1980 (Penguin, 1981), p. 158.

The Heart of Chinese
Poetry, by Greg Whincup
(Anchor, 1987)

1. Question and Answer in the Mountains

Ask me
Why I stay
On Green Mountain?
I smile
And do not answer,
My heart is at ease.

Peach blossoms
On flowing water
Slip away
Into the distance—
This is another world
Which is not of men.

Li Bai 李白
Tang Dynasty
About 730 A.D.

山 *Mountains* 問 *Ask*
中 *-amid* 答 *Answer*

1	wèn	問	ASK
	yú	余	ME
	hé	何	WHAT
	yì	意	IDEA
	chī	棲	ROOST
	Bì	碧	GREEN
	Shān	山	MOUNTAIN?
2	syàu	笑	SMILE
	ér	而	AND
	bù	不	NOT
	dá	答	REPLY,
	syīn	心	HEART
	dz̀	自	OF ITSELF
	syén	閑	AT EASE
3	táu	桃	PEACH
	hwā	花	BLOSSOM
	lyóu	流	FLOWING
	shwěi	水	WATER,
	yǎu	窅	DISTANT-
	rán	然	-LY
	chyù	去	GOES
4	byé	別	ANOTHER
	yǒu	有	THERE IS
	tyēn	天	HEAVEN
	dì	地	EARTH,
	fēi	非	NOT
	rén	人	PEOPLE
	jyēn	間	AMONG

Chinese poems are like strings of jewels.

The jewels are Chinese characters, each of which represents a one-syllable word.

These little word-jewels are hard and unchanging, but when they are translated into English, each one seems to have several different meanings.

The word 山 *shan,* for example, can mean "mountain" or "mountains."

The word 笑 *syau* can mean "a smile," "smiling" or "to smile."

In fact, 山 and 笑 do not really have more than one meaning. It is just that their meaning is broader than any one English word.

The heart of the jewel never changes, but its surface reflects the light in many different ways.

LI BAI (701–762 A.D.) was the most sublimely talented of all Chinese poets. He was like a god, or a force of nature.

He accepted no restrictions in his life, but floated through China making poetry and spending time with nature and his friends.

When he wrote this poem he was living in the hills of central China, in a place he compares to the mythical earthly paradise, PEACH BLOSSOM SPRING 桃花源.

Words which rhyme are *italicized* in the pronunciation column at the left-hand side of the page.

2. *Traveling at Night*

Slender grasses,
A breeze on the riverbank,
The tall mast
Of my boat alone in the night.

Stars hang
All across a vast plain.
The moon leaps
In the Great River's flow.

My writing
Has not made a name for me,
And now, due to age and illness,
I must quit my official post.

Floating on the wind,
What do I resemble?
A solitary gull
Between the heavens and the earth.

Du Fu 杜甫
Tang Dynasty
765 A.D.

旅 *Travel* 書 *Write*
夜 *Night* 懷 *Feelings*

1	syì	細	FINE
	tsău	草	GRASS,
	wēi	微	TINY
	fēng	風	WIND
	àn	岸	SHORE
2	wēi	危	TOWERING
	chyáng	檣	MAST,
	dú	獨	SOLITARY
	yè	夜	NIGHT
	jōu	舟	BOAT
3	syīng	星	STARS
	chwéi	垂	HANG DOWN,
	píng	平	LEVEL
	yĕ	野	WILDS
	kwò	闊	BROAD
4	ywè	月	MOON
	yūng	湧	LEAPS,
	dà	大	GREAT
	jyāng	江	RIVER
	lyóu	流	FLOWS
5	míng	名	NAME,
	chĭ	豈	HOW
	wén	文	LITERARY
	jāng	章	PIECES
	jù	著	ESTABLISH?
6	gwān	官	OFFICE,
	yīng	應	MUST

The essence of Chinese poetry is emotion linked to landscape. Chinese poets make the natural world an expression of human emotion.

This is more than just a literary convention. The unity of man and nature is part of the traditional Chinese perception of the world.

In the West, we think of the Chinese as an unemotional people. This is far from true. Within the family or among friends, they express emotions of great depth and intensity. Such emotions are expressed publicly in poetry.

When he wrote this poem, Du Fu (712–770 A.D.) was a middle-aged man of fifty-three. His poetry was not much appreciated and his patron had just died, forcing Du to pack up his family and move on.

He felt very insecure—like a blade of grass bending in the breeze, a solitary boat in the night, the moon's reflection tossed about in the water, a single gull lost in the sky.

If only he had known. He

	lǎu	老	OLD
	bìng	病	ILL
	syōu	休	QUIT
7	pyāu	飄	FLOATING
	pyāu	飄	FLOATING,
	hé	何	WHAT
	swǒ	所	THAT WHICH
	sz̀	似	RESEMBLE?
8	tyēn	天	HEAVEN
	dì	地	EARTH,
	yī	一	ONE
	shā	沙	SAND
	ōu	鷗,	GULL

and his friend Li Bai have been revered for a thousand years as China's greatest poets.

Li's easy brilliance is contrasted with Du's craftsmanship, Li's mysticism with Du's deep moral passion for events in the world. In a way, Du is the Beethoven to Li's playful Mozart.

HEAVEN AND EARTH 天地 means "the world."

The SAND GULL 沙鷗 is a species of gull.

Du Fu's name is usually written in English as "Tu Fu," Li Bai's as "Li Po."

3. *Thinking of Past Wanderings*

Li Bai wrote a poem
About West of the Waters
Temple.
Ancient trees,
Encircling peaks,
The wind through high rooms.

Half-sober,
Half-drunk,
I wandered there three days.
Red, white,
Flowers opened
In the mountain rain.

Du Mu 杜牧
Tang Dynasty
About 830 A.D.

lǐ	裏	-IN
rén	人	MEN

After CHEN TAU (c. 850 A.D.) failed to place in a civil-service examination, he became a student of the Taoist mysteries and a wanderer among China's sacred mountains.

有期不来
姚月華
銀燭清尊久延佇出门入门天欲曙月落
星稀竟不来煙柳朧朣鵲飛去

Poems by and about Women

711

33. "Lady Night" Song of Autumn

She opens her window
To the autumn moon's light.
She puts out the candle
And slips off her silken skirt.

Softly she smiles
Within the curtains of her bed.
She raises her body—
An orchid fragrance spreads.

Anonymous
Six Dynasties Period
300–600 A.D.

712

子 *Lady*
夜 *Night*
四 *Four*
時 *Seasons*
歌 *Song—*
秋 *Autumn*

1	kāi	開	OPENS
	chwāng	窗	WINDOW
	chyōu	秋	AUTUMN
	ywè	月	MOON
	gwāng	光	LIGHT
2	myè	滅	EXTINGUISHES
	jú	燭	CANDLE,
	jyě	解	TAKES OFF
	lwó	羅	GAUZE-SILK
	cháng	裳	SKIRT
3	hán	含	HOLDING IN
	syàu	笑	SMILE,
	wéi	帷	CURTAINS
	hwǎng	幌	
	lǐ	裏	WITHIN
4	jyǔ	舉	RAISES
	tǐ	體	BODY,
	lán	蘭	ORCHIDS
	hwèi	蕙	
	syāng	香	IS FRAGRANT

Chinese poetry shows the same restraint as Chinese painting. Even in such an erotic poem as this one, very little of the body is revealed. Beauty is expressed in clothing and in perfume.

The lines of the poem follow a pattern of classic simplicity:

out to the bright·moon (line 1),
in to the darkened room (line 2),
in within the bed-curtains
(line 3),
out to welcome a lover (line 4).

Such circular *a-b-b-a* patterns (*out-in-in-out*) are common in Chinese literature.

HOLDING IN A SMILE 含笑 really just means "smiling." The word 笑 can mean either "smile" or "laugh." When it is "held in," it is definitely a smile.

The first Lady Night songs were composed and sung by a woman. But Chinese literature is largely a male preserve, and many later ones were written by men.

34. *Jade Stairs Resentment*

On steps of jade
White dew forms.
It creeps within
Her stockings of fine silk
As night grows long.

She lowers then
The water-crystal blind,
And through its glittering gems
She gazes
At the autumn moon.

Li Bai 李白
Tang Dynasty
About 740 A.D.

玉 *Jade*
階 *Steps*
怨 *Resentment*

1	yù	玉	JADE
	jyē	階	STEPS
	shēng	生	IS BORN
	bái	白	WHITE
	lù	露	DEW
2	yè	夜	NIGHT
	jyǒu	久	IS LONG,
	chīn	侵	INVADES
	lwó	羅	GAUZE-SILK
	wà	襪	STOCKINGS
3	chywè	卻	THEN
	syà	下	LOWERS
	shwěi	水	CRYSTAL
	jīng	精	
	lyén	簾	BLINDS
4	líng	玲	GLITTERING
	lúng	瓏	JEWELS,
	wàng	望	GAZES AT
	chyōu	秋	AUTUMN
	ywè	月	MOON

The abandoned sometime favorite of an emperor waits in vain for him to come. When he does not, she retreats into her apartments, lowering the blind.

LI BAI wrote many poems about women, and from a woman's point of view. This is the best known.

Notice the differences among the characters 玉 JADE, 生 IS BORN, and 王 "king."

LOWERS 下 shows the economy and potential ambiguity of Chinese. In different contexts, the word can mean "below" (preposition), "lower" (adjective), "bottom" (noun), or "to lower" (verb).

CRYSTAL 水精 is literally "water-essence."

The word *ling-lung* 玲瓏 GLITTERING JEWELS refers either to the glittering light or the tinkling sound of the crystals strung on the blind.

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35. *He Does Not Come*

With silver candles
And clear wine,
Long I have stood here waiting.
Going out the gate
And coming in again
Till nearly first light.

The moon has set,
Stars are few,
Still he does not come.
Wingbeats
In the misty willows—
A magpie takes flight.

The Poetess YAU YWE-HWA 姚月華
Tang Dynasty (600–900 A.D.)

有 *Have* 不 *Does Not*
期 *Appointment* 來 *Arrive*

1	yín	銀	SILVER
	jú	燭	CANDLES
	chīng	清	CLEAR
	dzwūn	樽	WINE CUPS,
	jyǒu	久	LONG
	yén	延	EXTENDED
	jù	佇	STAND WAITING
2	chū	出	GO OUT
	mén	門	GATE
	rù	入	GO IN
	mén	門	GATE,
	tyēn	天	SKY
	yù	欲	ABOUT TO
	shù	曙	GROW LIGHT
3	ywè	月	MOON
	lwò	落	FALLS
	syīng	星	STARS
	syī	稀	FEW,
	jìng	竟	FINALLY
	bù	不	DOES NOT
	lái	來	COME
4	yēn	煙	MISTY
	lyǒu	柳	WILLOWS
	lúng	朧	DRUMBEATS,
	túng	朣	
	chywè	鵲,	MAGPIE
	fēi	飛	FLIES
	chyù	去	AWAY

YAU YWE-HWA 姚月華 and her father were wanderers on the rivers of eastern China. He was probably a merchant.

Once, when they were living on the Yangtze near Yangjou, she heard a young scholar on a neighboring boat reciting his poems.

She sent her servant to ask for a copy of the poems, and the scholar sent back a beautiful verse expressing his love.

They exchanged a number of poems, but then she and her father moved on, and the young scholar never heard of her again. All he had left were six poems, of which this is one.

STARS 星 *sying* is made up of 日 "sun" and the sound-element 生 *sheng*. In ancient times, when this character was first written, 生 and 星 must have had the same pronunciation. By the time this poem was written, however, their pronunciations had already drifted apart.

The MAGPIE 鵲, is a large black and white bird like a crow. In China it is associated with happiness. The poetess hears a magpie's wingbeats in the forest, and feels her happiness flying away.

Teacher Workshop *Profusion of Color* March 11, 1995

Handout for Lecture by Kichung Kim

I

From a *Kyubang kasa*
(Annonymous poems from family collections)

Example of a *Kyenyo ka* (Song of Admonition)

Listen, my dear child,
Tomorrow is the day of your leave-taking.
Leaving your parents' home,
You will be entering your husband's.
As your heart must be,
So is mine, also uneasy.
Your things loaded on a white horse
And the gilt saddle firmly tied down,
As I send you off out the gate,
I have much advice to give you. . . .[26]

Example of a *Hwajon ka* (Song of an Outing for Flower Viewing)

Mrs. Kim from the village down below,
Mrs. Pak from the village up above,
The eldest daughter-in-law from the family in back,
The new daughter-in-law from the family out front,
An old maid from the north village,
A little maid from the south village.
They all came, their servants walking in front of
them. . . .[29]

II

Poems by Ho Nansorhon
a woman of high rank

Mourning My Children

Last year I lost my beloved daughter,
This year I lost my son.
Alas, this woeful ground of Kangnung!
A pair of mounds stand face to face.
The wind blows through the white birch
And the ghostly lights flicker in the woods.
I call to your spirits by burning paper money
And by pouring wine on your mounds.
Do you, the spirits of brother and sister,
Play together fondly each night!
This child I'm carrying within me
Dare I hope it grow safely to full term?
In vain I chant a magic verse of propitiation,
Tears of blood and sorrow swallow up my voice.[13]

A Poor Woman

She weaves through the night without rest.
The rattling of the loom sounds lonesome.
This roll of silk in the loom being woven,
Whose dress will it make when it is finished?
Her hand clasps the metal scissors.
The chill of the night stiffens all her fingers.
For others she has made bridal clothes.
Year after year alone in her room.[16]

For My Brother Hagok

The candle light shines low
on the dark window,
Fire flies flit across the house tops.
As the night grows colder,
I hear autumn leaves rustle to the ground.
There's been no news for some time
from your place of exile.
Because of you,
My mind is never free of worry.

Thinking of a distant temple,
I see a deserted hillside
Filled with the radiance of the moon.[14]

III.
Poems by Hwang Chini
a *kisaeng*, or entertainer

I will break in two the long strong back
of this long midwinter night, Roll it up and put it
away under the springtime coverlet.
And the night that my loved one comes back again
I will unroll it to lengthen the time.[18]

Alas, what have I done?
Didn't I know how I would yearn?
Had I but bid him stay,
how could he have gone? But stubborn
I sent him away,
and now such longing learn!

I chose a wild willow branch
and plucked it to send it to you.
I want you to plant it
by the window where you sleep.
When new leaves open in the night rains,
think it is I that have come to you.[19]

IV.
From a *Kyubang kasa*
Examples of *Chat'an ka* (Songs of Self-Comnplaint)

My parents, so close-minded, genteel in their poverty,
They care only about appearances.
Because they are foolish and impractical in everyday matters,
Their only daughter grows old unmarried.
Listen to my complaint, as I sit alone in a bleak empty room,
Turning this way and that, unable to sleep....
My parents do not talk of marriage at all, only of poverty.
When a guest comes, thinking he might be a go-between,
I call the servant boy over to ask.
It's only a dun from the medicine shop.
When a letter arrives, thinking it might be a proposal,
I call the boy over to ask.
It's only the notice of an uncle's death.

Though all things between heaven and
earth undergo changes,
Unchangeable is my fate.
The life of loneliness in an empty room.[24]

Why did my lord—affectionate,
kind, loving, well-spoken,
Handsome, straight-shooting, and tall—he was not even old,
Why did he have to become a ghost of the nether world?...
I still see his every gesture and movement before my eyes,
And his death-bed words still ring in my ears....
I've become ill from crying, and day passes after day.
Even after 604 days have passed, my tears have not ceased....
The more I think of my life, the sicker I become.
Shall I cut off my hair and become a nun,
and study devotion to the Buddha?
Shall I become a bodhisattva with prayer beads around my
neck?
If I can't do either, I shall *get drunk and become mad.*"[25]

Naguib Mahfouz,
The Palace Walk
and Palace of Desire

1

She woke at midnight. She always woke up then without having to rely on an alarm clock. A wish that had taken root in her awoke her with great accuracy. For a few moments she was not sure she was awake. Images from her dreams and perceptions mixed together in her mind. She was troubled by anxiety before opening her eyes, afraid sleep had deceived her. Shaking her head gently, she gazed at the total darkness of the room. There was no clue by which to judge the time. The street noise outside her room would continue until dawn. She could hear the babble of voices from the coffeehouses and bars, whether it was early evening, midnight, or just before daybreak. She had no evidence to rely on except her intuition, like a conscious clock hand, and the silence encompassing the house, which revealed that her husband had not yet rapped at the door and that the tip of his stick had not yet struck against the steps of the staircase.

Habit woke her at this hour. It was an old habit she had developed when young and it had stayed with her as she matured. She had learned it along with the other rules of married life. She woke up at midnight to await her husband's return from his evening's entertainment. Then she would serve him until he went to sleep. She sat up in bed resolutely to overcome the temptation posed by sleep. After invoking the name of God, she slipped out from under the covers and onto the floor. Groping her way to the door, she guided herself by the bedpost and a panel of the window. As she opened the door, faint rays of light filtered in from a lamp set on a bracketed shelf in the sitting room. She went to fetch it, and the glass projected onto the ceiling a trembling circle of pale light hemmed in by darkness. She placed the lamp on the table by the sofa. The light shone throughout the room, revealing the large, square floor, high walls, and ceiling with parallel beams. The quality of the furnishings was evident: the Shiraz carpet, large brass bed, massive armoire, and long sofa draped with a small rug in a patchwork design of different motifs and colors.

The woman headed for the mirror to look at herself. She noted that her brown scarf was wrinkled and pushed back. Strands of chestnut hair had crept down over her forehead. Grasping the knot with her fingers, she untied it. She smoothed the scarf around her hair and retied the two ends slowly and carefully. She wiped the sides of her face with her hands as though trying to erase any last vestiges of sleep. In her forties and of medium build, she looked slender, although her body's soft skin was filled out to its narrow limits in a charmingly harmonious and symmetrical way. Her face was oblong, with a high forehead and delicate features. She had beautiful, small eyes with a sweet dreamy look. Her nose was petite and thin, flaring out a little at the nostrils. Beneath her tender lips, a tapered chin descended. The pure, fair skin of her cheek revealed a beauty spot of intensely pure black. She seemed to be in a hurry as she wrapped her veil about her and headed for the door to the balcony. Opening it, she entered the closed cage formed by the wooden latticework and stood there, turning her face right and left while she peeked out through the tiny, round openings of the latticework panels that protected her from being seen from the street.

The balcony overlooked the ancient building housing a cistern downstairs and a school upstairs which was situated in the middle of Palace Walk, or Bayn al-Qasrayn. Two roads met there: al-Nahhasin, or Coppersmiths Street, going south and Palace Walk, which went north. To her left, the street appeared narrow and twisting. It was enveloped in a gloom that was thicker overhead where the windows of the sleeping houses looked down, and less noticeable at street level, because of the light coming from the handcarts and from the vapor lamps of the coffeehouses and the shops that stayed open until dawn. To her right, the street was engulfed in darkness. There were no coffeehouses in that direction, only large stores, which closed early. There was nothing to attract the eye except the minarets of the ancient seminaries of Qala'un and Barquq, which loomed up like ghostly giants enjoying a night out by the light of the gleaming stars. It was a view that had grown on her over a quarter of a century. She never tired of it. Perhaps boredom was an irrelevant concept for a life as monotonous as hers. The view had been a companion for her in her solitude and a friend in her loneliness during a long period when she was deprived of friends and companions before her children were born, when for most of the day and night she had been the sole occupant of this large house with its two stories of spacious rooms with high ceilings, its dusty courtyard and deep well.

She had married before she turned fourteen and had soon found

herself the mistress of the big house, following the deaths of her husband's parents. An elderly woman had assisted her in looking after it but deserted her at dusk to sleep in the oven room in the courtyard, leaving her alone in a nocturnal world teeming with spirits and ghosts. She would doze for an hour and lie awake the next, until her redoubtable husband returned from a long night out.

To set her mind at rest she had gotten into the habit of going from room to room, accompanied by her maid, who held the lamp for her, while she cast searching, frightened glances through the rooms, one after the other. She began with the first floor and continued with the upper story, reciting the Qur'an suras she knew in order to ward off demons. She would conclude with her room, lock the door, and get into bed, but her recitations would continue until she fell asleep.

She had been terrified of the night when she first lived in this house. She knew far more about the world of the jinn than that of mankind and remained convinced that she was not alone in the big house. There were demons who could not be lured away from these spacious, empty old rooms for long. Perhaps they had sought refuge there before she herself had been brought to the house, even before she saw the light of day. She frequently heard their whispers. Time and again she was awakened by their warm breath. When she was left alone, her only defense was reciting the opening prayer of the Qur'an and sura one hundred and twelve from it, about the absolute supremacy of God, or rushing to the latticework screen at the window to peer anxiously through it at the lights of the carts and the coffeehouses, listening carefully for a laugh or cough to help her regain her composure.

Then the children arrived, one after the other. In their early days in the world, though, they were tender sprouts unable to dispel her fears or reassure her. On the contrary, her fears were multiplied by her troubled soul's concern for them and her anxiety that they might be harmed. She would hold them tight, lavish affection on them, and surround them, whether awake or asleep, with a protective shield of Qur'an suras, amulets, charms, and incantations. True peace of mind she would not achieve until her husband returned from his evening's entertainment.

It was not uncommon for her, while she was alone with an infant, rocking him to sleep and cuddling him, to clasp him to her breast suddenly. She would listen intently with dread and alarm and then call out in a loud voice, as though addressing someone in the room, "Leave us alone. This isn't where you belong. We are Muslims and believe in the one God." Then she would quickly and fervently recite the one hundred and twelfth sura of the Qur'an about the uniqueness of God. Over the course of time as she gained more experience living with the spirits, her fears diminished a good deal. She was calm enough to jest with them without being frightened. If she happened to sense one of them prowling about, she would say in an almost intimate tone, "Have you no respect for those who worship God the Merciful? He will protect us from you, so do us the favor of going away." But her mind was never completely at rest until her husband returned. Indeed, the mere fact of his presence in the house, whether awake or asleep, was enough to make her feel secure. Then it did not matter whether the doors were open or locked, the lamp burning brightly or extinguished.

It had occurred to her once, during the first year she lived with him, to venture a polite objection to his repeated nights out. His response had been to seize her by the ears and tell her peremptorily in a loud voice, "I'm a man. I'm the one who commands and forbids. I will not accept any criticism of my behavior. All I ask of you is to obey me. Don't force me to discipline you."

She learned from this, and from the other lessons that followed, to adapt to everything, even living with the jinn, in order to escape the glare of his wrathful eye. It was her duty to obey him without reservation or condition. She yielded so wholeheartedly that she even disliked blaming him privately for his nights out. She became convinced that true manliness, tyranny, and staying out till after midnight were common characteristics of a single entity. With the passage of time she grew proud of whatever he meted out, whether it pleased or saddened her. No matter what happened, she remained a loving, obedient, and docile wife. She had no regrets at all about reconciling herself to a type of security based on surrender.

Whenever she thought back over her life, only goodness and happiness came to mind. Fears and sorrows seemed meaningless ghosts to her, worth nothing more than a smile of pity. Had she not lived with this husband and his shortcomings for a quarter century and been rewarded by children who were the apples of her eye, a home amply provided with comforts and blessings, and a happy, adult life? Of course she had. Being surrounded by the jinn had been bearable, just as each evening was bearable. None of them had attempted to hurt her or the children. They had only played some harmless pranks to tease her. Praise God, the merit was all God's. He calmed her heart and with His mercy brought order to her life.

She even profoundly loved this hour of waiting up, though it interrupted a pleasant sleep and forced her to do chores that should have ceased with the end of the day. Not only had it become an integral part of her life, tied to many of her memories, but it continued to be the living symbol of her affection for her spouse, of her wholehearted dedication to making him happy, which she revealed to him night after night. For this reason, she was filled with contentment as she stood in the balcony peering through the openings toward Palace Walk and al-Khurunfush streets and then towards Hammam al Sultan or the various minarets.

She let her eyes wander over the houses bunched together untidily on both sides of the road like a row of soldiers standing at ease, relaxing from harsh discipline. She smiled at the beloved view of this road, which stayed awake until the break of dawn, while the other streets, lanes, and alleys slept. It distracted her from her sleeplessness and kept her company when she was lonely, dispelling her fears. Night changed nothing save to envelop the surrounding areas with a profound silence that provided a setting in which the street's sounds could ring out clearly, like the shadows at the edges of a painting that give the work depth and clarity. A laugh would resound as though bursting out in her room, and a remark made in a normal tone of voice could be heard distinctly. She could listen to a cough rattle on until it ended in a kind of moan. A waiter's voice would ring out like the call of a muezzin: "Another ball of tobacco for the pipe," and she would merrily ask herself, "By God, are these people ordering a refill at this hour?"

They reminded her of her absent husband. She would wonder, "Where do you suppose he is now? What is he doing? . . . May he be safe and sound whatever he does."

It was suggested to her once that a man like Mr. Ahmad Abd al-Jawad, so wealthy, strong, and handsome, who stayed out night after night, must have other women in his life. At that time, her life was poisoned by jealousy, and intense sorrow overcame her. Her courage was not up to speaking to him about it, but she confided her grief to her mother, who sought as best she could to soothe her mind with fine words, telling her, "He married you after divorcing his first wife. He could have kept her too, if he'd wanted, or taken second, third, and fourth wives. His father had many wives. Thank our Lord that you remain his only wife."

Although her mother's words did not help much then, she eventually accepted their truth and validity. Even if the rumor was accurate, perhaps that was another characteristic of manliness, like late nights and tyranny. At any rate, a single evil was better than many. It would be a mistake to allow suspicion to wreck her good life filled with happiness and comfort. Moreover, in spite of everything, perhaps the rumor was idle speculation or a lie. She discovered that jealousy was no different from the other difficulties troubling her life. To accept them was an inevitable and binding decree. Her only means of combating them was, she found, to call on patience and rely on her inner strength, the one resource in the struggle against disagreeable things. Jealousy and its motivation became something she put up with like her husband's other troubling characteristics or living with the jinn.

She continued to watch the road and listen to the people chat until she heard a horse's hoofbeats. She turned her head toward al-Nahhasin Street and saw a carriage slowly approaching, its lamps shining in the darkness. She sighed with relief and murmured, "Finally . . ." It was the carriage of one of his friends, bringing him to the door of his house after their evening out before continuing on as usual to al-Khurunfush with the owner and some other friends who lived there. The carriage stopped in front of the house, and her husband's voice rang out cheerfully: "May God keep you."

She would listen lovingly and with amazement to her husband's voice when he said good night to his friends. If she had not heard him every night at about this hour, she would not have believed it. She and the children were accustomed to nothing but prudence, dignity, and gravity from him. How did he come by these joyful, jesting sounds, which flowed out so merrily and graciously?

The owner of the carriage teased her husband, asking, "Did you hear what the horse said to himself when you got out? He commented it's a pity I bring a man like you home every night when all you deserve is an ass."

The men in the vehicle exploded with laughter. Her husband waited for them to quiet down. Then he replied, "Didn't you hear the answer? He said in that case I'd be riding you."

The men burst out laughing once more. The vehicle's owner said, "We'll save the rest for tomorrow night."

The carriage proceeded along Palace Walk, and her husband headed for their door. She left the balcony for the bedroom. Picking up the lamp, she went to the sitting room and then to the hall to stand at the top of the stairs. She could hear the outside door being slammed shut and the bolt sliding into place. She imagined his tall figure crossing the courtyard as he donned awesome dignity and shed the mirthfulness which, had she not overheard it, she would have never thought possible. Hearing the tip of his walking stick strike the steps of the stairway, she held the lamp out over the banister to light his way.

gray. When he was putting his head in the neck of his white house shirt, a smile suddenly got the better of him. He remembered how Mr. Ali Abd al-Rahim had vomited at their party that evening and had apologized for his weakness, attributing it to an upset stomach. They had all singled out their friend, upbraiding him and asserting that he could no longer tolerate alcohol, for only a special kind of man could keep on drinking to the end of his life, and so forth. He remembered the anger and vehemence of Mr. Ali in defending himself against this suspicion. How amazing that some people lent importance to such trivial matters. . . . But if it were not important, then why had he himself boasted in the merry hubbub that he could drink a whole tavern of wine without ill effects?

He sat down again and lifted his feet so that his wife could take off his shoes and socks. Then she disappeared briefly, returning with a basin and a pitcher. She poured the water for him while he washed his face and neck and rinsed out his mouth. Afterwards he sat with his legs folded beneath him, enjoying the gentle breeze flowing between the latticed balcony and the window overlooking the courtyard.

"What an atrocious summer we're having this year!"

Pulling the pallet out from under the bed and sitting cross-legged on it at his feet, Amina replied, "May our Lord be gracious to us." She sighed and continued: "The whole world's a blazing pyre, especially the oven room. The roof terrace is the only place you can breathe in summer—once the sun has set."

She sat there as usual, but time had changed her. She had grown thin, and her face seemed longer, if only because her cheeks were hollow. The locks of hair that escaped from her scarf were turning gray and made her seem older than she was. The beauty spot on her cheek had grown slightly larger. In addition to their customary look of submission, her eyes now revealed a mournful absentmindedness. Her anguish over the changes that had befallen her was considerable, although at first she had welcomed them as an expression of her grief. Then she had begun to wonder anxiously if she might not need her health to get through the remainder of her life. Yes . . . and the others needed her to be healthy too, but how could everything be put back the way it was before? And she was older, if not old enough to warrant such a transformation. Still, her age had to make a difference.

tart ✓

Night after night she had stood on the balcony observing the street through the wooden grille. What she could see of the street had not altered, but change had crept through her.

end

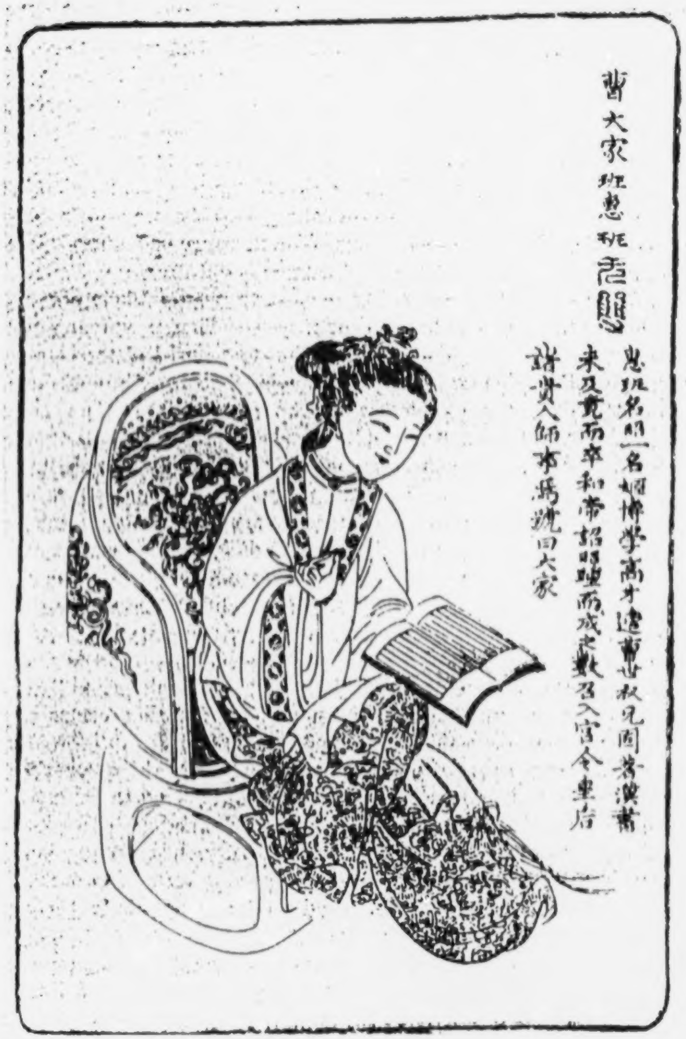
The voice of the waiter at the coffeehouse echoed through their silent room. She smiled and stole a glance at al-Sayyid Ahmad.

She dearly loved this street, which stayed awake all night keeping her heart company. It was a friend but ignorant of the heart that loved it through the shutters of the enclosed balcony. Its features filled her mind, and its evening inhabitants were live voices inhabiting her ears—like this waiter who never stopped talking, the person with the hoarse voice who commented on the events of the day without getting tired or annoyed, the man with the nervous voice trying his luck at cards with the seven of diamonds and the jack, and the father of Haniya—the little girl with whooping cough—who night after night would reply when asked about her, "Our Lord will be able to cure her." Oh . . . the balcony seemed to be her special corner of the coffeehouse. Memories of the street paraded before her imagination while her eyes remained fixed on the man's head, which was leaning against the back of the sofa. When the flow of remembered images stopped, she concentrated her attention on her husband. She noticed that the sides of his face were bright red, the way she had grown accustomed to seeing them of late when he returned home. She was uncomfortable about it and asked him apprehensively, "Sir, are you well?"

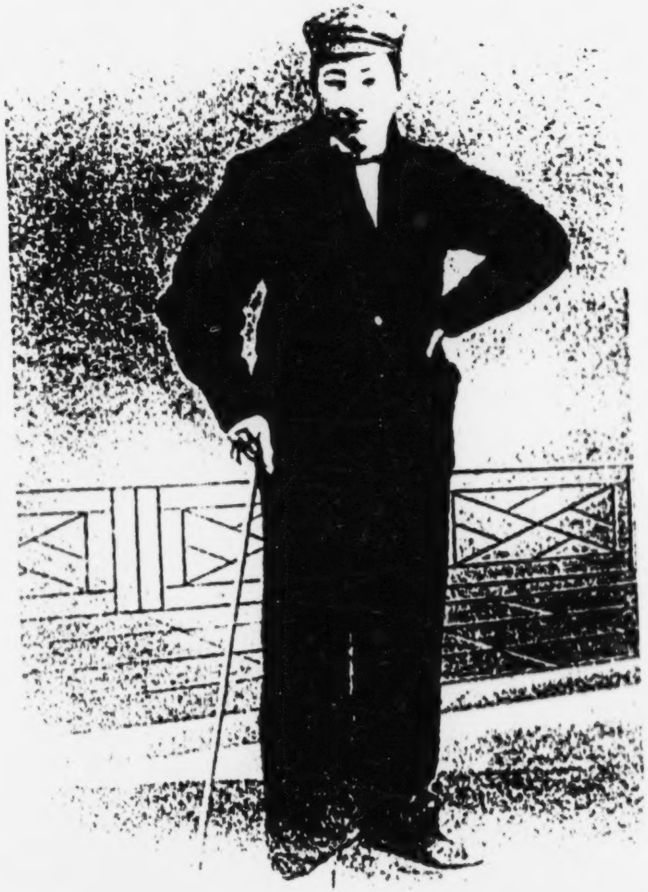
He held his head up and muttered, "Well, praise God." Then he added, "But the weather's atrocious."

Clear raisin liqueur was the best drink in summer. That was what they had repeatedly told him, but he could not stand it. For him it was whiskey or nothing. Thus every day he had to put up with summer hangovers, and it was a ferocious summer. He had really laughed hard that evening. He had laughed until the veins of his neck were sore. But what had all the laughter been about? He could hardly remember. There seemed to be nothing to relate or repeat. Yet the atmosphere of their party had been charged with such a sympathetic electricity that a touch had sufficed to set off a flash. The moment Mr. Ibrahim al-Far had said, "Alexandria set sail from Sa'd Zaghlul Pasha today heading for Paris," reversing his words, they had all burst out laughing, since they considered the remark an exquisite example of a slip of the tongue caused by intoxication.

They had been quick to add, "He will continue negotiating until he regains his health, when he will set sail for the invitation in response to the London he received from" or "He will receive Ramsay MacDonald from the independence of the agreement" and "He will


曹大家
班惠班
惠班名昭一名姬博學高才適曹世叔兄固著漢書
未及竟而卒和帝詔昭踵而成之數召入宮令皇后
諸貴人師事焉號曰大家

Cao Dagu, the quintessential teacher of the inner chambers. The Han dynasty scholar appears in the early Qing depiction as a young lady. With book in hand, she embodies the new womanhood: talented, virtuous, and beautiful (Jin Guliang, *Wushang pu*. First published ca. 1690–99; reprinted – Zheng Zhenduo, *Zhongguo gudai banhua congkan*, vol. 5).



7. Qiu Jin in male attire, probably in Japan, 1905

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